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ABSTRACT

One of eight guides in the Arts and Learning series, this guide, which was originally developed through the arts in education program of the Syracuse (New York) City School District, is designed to integrate the arts into a portion of the social studies program, focusing on learning activities for verbal and nonverbal communication. The activities, designed for use by the classroom teacher, in some instances with the assistance of art and music teachers, are intended for kindergarten to grade 8, and can be used sequentially or selectively. Introductory information explains the organization of the guide, benefits of the program, and contains a teacher checklist. The Learning Activities section is divided into four major parts: (1) Continuous Project Activities, that should be started at the beginning and continued until the end of the program, including keeping a journal, designing a booklet about oneself called "Mighty Me," and making a mural; (2) Verbal and Nonverbal Communication, including introductory activities and movie-making; (3) Verbal Communication; emphasized through the use of "Circle Time" (group discussions of reactions to specific situations) and puppetry; and (4) Nonverbal Communication, taught through mask making, mime, clownology, body communications and dance, sound and music, and photography. Four appendixes include sample evaluation instruments, materials for "Mighty Me," advice on working with artists, and materials used with the guide. (SR)

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Resource Guide 4

COMMUNICATION THROUGH THE ARTS

Ronald T. Lee
SERIES EDITOR

This resource guide was originally developed through the arts in education program of the Syracuse City School District, Syracuse, New York.

Esther Adelson
Carol Archer
Patricia Howe Block
Marni Hall
Helen Katz
Jeff Lovell
Dorothy Schermerhorn
Darlene Williams
WRITERS

Dorothy Schermerhorn
Ronald T. Lee
PROJECT CONSULTANTS

1988

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CONTENTS

Acknowledgements iv
Preface v

INTRODUCTORY INFORMATION

Introduction 2
Organization of the Guide 3
Benefits of the Program 4
Teacher Checklist 5

LEARNING ACTIVITIES

I. Continuous Project Activities
A. Keeping a Journal 11
B. "Mighty Me" 13
1. Design and Use 13
2. Class Meeting 14
3. Dreams and Fantasies 15
4. Honesty 16
5. Self Portraits 17
C. Mural 18

II. Verbal and Nonverbal Communication
A. Introductory Activities 20
B. Movie Making 21

III. Verbal Communication
A. Circle Time 29
1. Instructions 29
2. Friends 30
3. Fantasy 31
4. Realistic Fears 32
5. Unrealistic Fears 33
6. Overcoming Fears 34
7. Blindness 35
8. Rumors 36
9. Building Trust 37
B. Puppetry
1. Puppet Construction 1 38
2. Puppet Construction 2 41
3. Conflict Resolution 42

IV. Nonverbal Communication
A. Mime 46
B. Dance/Body Communication 47
1. Emotions 47
2. Order vs. Disorder 48
3. Machines 49
4. Five Basic Positions of Ballet 50
5. Shadow Play 51
C. Masks 53
D. Clownology 55
1. Artist Performance 55
2. Research and Reports 56
3. Portraits 57
4. Student Performance 58
E. Sound/Music 59
1. Recording Sounds 59
2. Sound Composition 60
3. Mood in Music 61
4. Rhythm 62
F. Photography 63
1. Teacher Information 63
2. Operation of a Camera 68
3. Eye vs. Camera 69
4. Instant Camera 70
5. Portraits 71
6. Autobiographical Essay 72
7. Emotions 73
8. Facial Expressions 74

APPENDICES

Appendix I Sample Evaluation Instruments 77
Appendix II "Mighty Me" 91
Appendix III Working with Artists 99
Appendix IV Materials Used with the Guide 101

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Many educators, and hundreds of students, have been involved in the design and trial of the materials in the eight guides of the ARTS AND LEARNING series. Those who helped with the materials from each district included Joan Davidson (Community District Three, Manhattan); Cecille Davis (Community District Six, Manhattan); Maria Starmer (Homer Central Schools); Prabha Sahasrabuddhe (Middle Country Central School District); Carol Fineberg (New Rochelle City Schools): Kirk Dunklee and Ronnie Smutney (Plainedge Union Free Schools); and Ronald Topping and Joan Sanger (White Plains Public Schools). Ronald T. Lee, Professor and Chairman, Music Department, Wagner College, originated the idea for these guides, received a grant to develop the series, and compiled materials and coordinated activities throughout.

This project was made possible by the cooperative support of the New York State Council on the Arts, the New York Foundation for the Arts, and the New York State Education Department. The Inter-Agency Steering Committee for Arts in Education consisted of Julianna Sciolla (New York State Council on the Arts); Theodore Berger (New York Foundation for the Arts); Robert Reals (New York State Education Department – Bureau of Arts, Music and Humanities); and Robert Sullivan (State Education Department – Office of Cultural Education). The continued assistance and cooperation of Mr. Reals is noted, as is the unfailing interest and support of Charles J. Trupia (Director, Division of General Education, State Education Department). Laurie Rowe, Office of Federal Demonstration Programs, was a consistent supporter of the Arts in Education Network.

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PREFACE

In 1980 eight school districts in New York State received ESEA Title IV-C funds to design, develop, and implement arts in education programs:

Community School District 3, New York City
Community School District 6, New York City
Homer Central School, Homer
Middle Country Central School, Centereach
New Rochelle City Schools, New Rochelle
Plainedge Union Free School, Bethpage
Syracuse City Schools, Syracuse
White Plains City Schools, White Plains

The teachers and project staff members from these districts have written, tried, and evaluated an impressively large number of lesson and unit plans, and resource and curriculum guides. The ideas, methods, and resources contained in these materials are valuable not only to the teachers using them but also to classroom and arts teachers in other districts interested in implementing arts in education programs.

This series of resource guides has been designed by Ronald Lee, series editor, from the materials developed through efforts of these eight districts. For this purpose collaborative money was provided through the New York Foundation for the Arts by the New York State Council on the Arts and the New York State Education Department. The series consists of eight guides:

Resource Guide One
THE IDEABOOK
New Rochelle City Schools
Six essays written by teachers

Resource Guide Two
THE WRITE WAY ON
Syracuse City Schools
Strategy plans and ideas for creative writing

Resource Guide Three
INTEGRATING SOCIAL STUDIES AND FOLK MUSIC
Middle Country Central School District, expanded and rewritten by Cindy L. Daly
Instructional units and resources on social studies and folk music

Resource Guide Four
COMMUNICATION THROUGH THE ARTS
Syracuse City Schools
Learning activities for verbal and non-verbal communication

Resource Guide Five
ALTERNATE LEARNING EXPERIENCES FOR CREATIVE EXPRESSION
Homer Central School
Prototypes for encouraging creative expression

Resource Guide Six
EARTH, AIR, FIRE & WATER
Community School District 3, New York City
Activities and resources, suggestions for networking

Resource Guide Seven
ARTS IN THE EDUCATION OF CHILDREN WITH SPECIAL NEEDS
Community School District 6, New York City
Activities for bilingual, gifted, and special education students

Resource Guide Eight
CREATIVE MATH ACTIVITIES
Plainedge Union Free Schools
Lesson plans for creative thinking in mathematics

Most of the guides also include appendices containing a variety of sample forms, ideas, and other materials used successfully in the eight programs. The following table shows the grade level(s) for which each guide was written, and the non-arts and arts areas covered. Main emphasis is indicated by an X, secondary emphasis by an (X).

Resource Guide	GRADE LEVEL			NON-ARTS AREAS								ARTS AREAS							
	Elementary	Junior High	Senior High	Foreign Culture/ Language	Geography	Language Arts/ English	Mathematics	Science Technology	Social Studies/ History	Community Resources	Resource Center/ Library	Architecture	Creative Writing	Dance/Movement	Folk Art/Crafts	Media Arts	Music	Theatre Arts	Visual Arts
1. The Ideabook	X	X		(X)	(X)	X	X	X	X	(X)	X	(X)	X	X	(X)	X	X	X	X
2. The Write Way On	X					X	(X)	(X)	(X)	X			X				(X)		(X)
3. Integrating Social Studies and Folk Music	X	X	(X)		(X)	(X)			X	(X)	(X)				X		X	(X)	(X)
4. Communication Through the Arts	X	(X)				X			X	(X)				X	(X)	X	X	X	X
5. Alternate Learning Experiences for Creative Expression	X	X	X	(X)	(X)	X	(X)	X	X	X	(X)	(X)	X	X	X	X	X	X	X
6. Earth, Air, Fire and Water	X	(X)		(X)	(X)	(X)		X	(X)	X	(X)	(X)	X	X	X		X	X	X
7. Arts in the Education of Children With Special Needs	X			X	X	X		(X)	(X)	X			X	X	(X)		(X)	X	X
8. Creative Learning Experiences in Math	X					(X)	X					X	(X)						X

TABLE 1

Two other publications coming from the efforts of teachers in the eight districts are THE NETWORK NOTEBOOK: A CASEBOOK FOR ARTS IN EDUCATION written by Carol Fineberg, and MARA — MATHEMATICS/ARCHITECTURE RELATED ACTIVITIES, a publication drawn from the Architects-in-the-Schools projects, primarily in the White Plains City Schools. These publications are available from the Bureau of Arts, Music and Humanities Education, Division of General Education, The New York State Education Department, Albany, New York 12234.

INTRODUCTORY INFORMATION

INTRODUCTION

COMMUNICATION THROUGH THE ARTS has two overall goals: (1) to integrate the arts into the process of teaching communication, and (2) to improve the quality of life for the children who have an opportunity to use this program. It is designed to:

1. Increase each child's ability to communicate ideas and feelings effectively.
2. Build increasing self-confidence, self-awareness and awareness of the environment (society).
3. Develop creative as well as intellectual curiosity and eagerness for life-long involvement with the arts.
4. Provide opportunities for increasing aesthetic awareness of human creation and world environments.
5. Encourage the development of individual talents.
6. Provide opportunities, through the arts, to interpret and cope with a changing society.
7. Provide a positive environment which reinforces appropriate social and academic achievement.
8. Increase positive attitudes toward school by students and teachers.

This resource guide consists of a series of learning activities covering various areas of communication. The activities can be used sequentially or by choosing areas that interest the teacher.

ORGANIZATION OF THE GUIDE

COMMUNICATION THROUGH THE ARTS is designed to integrate the arts into a portion of the social studies program—verbal and nonverbal communication. The program begins with "Continuous Program Activities" that should be started at the beginning and continued until the end of the program. One such project, "Keeping a Journal," is important because it not only is a record of what goes on during the program, but it also gives the child an opportunity to express feelings daily. Writing in the journal should be done each day at a specific time. The experience should be private and shared only with the teacher. The teacher should stress the positive in making comments about what is written in the journal.

The "Mighty Me Book" is a record the child keeps about oneself. It contains pictures of the child and family, and descriptions of the feelings that each child has or feelings that other people have. It gives the child a chance to express dreams and ideas, and set short and long term personal goals.

The mural, a class project, is an ongoing "story" of the program. One could choose to have the children express their ideas after each session, or during the session as each new step is undertaken.

Verbal and nonverbal communication needs to be thoroughly explored and understood by the children. This can be done through the use of the suggested learning activities. One such activity, movie making, incorporates both verbal and nonverbal communication.

Verbal communication is emphasized through the use of "Circle Time" and puppetry. Nonverbal communication is taught through the use of making masks, mime, clownology, body communications and dance, sound and music, and photography.

With appropriate adaptations, this program can be used in any grade level from K-8. The order of the activities may be interchanged, or some chosen and others omitted in order to meet the needs of the individual classroom. These activities have been designed to be facilitated by the classroom teacher, and in some situations, with the assistance of the art and music teachers. The use of community artists, cultural institutions, and performing groups is highly encouraged. Teachers using these activities should expand their own knowledge of the topics and enrich the learning process by using books, periodicals, records and tape recordings, films, video tapes, filmstrips, and other resources from school and community libraries.

BENEFITS OF THE PROGRAM

COMMUNICATION THROUGH THE ARTS benefits the child, the classroom, the school, parents, and teachers. Its goals include improving self-concept, improving behavior, and making the arts an integral part of life and learning.

Some benefits to the students are:

1. Students learn new art forms.
2. Students learn how to communicate ideas and feelings.
3. Students have a more positive education experience.
4. Students improve their self-image and self-confidence.
5. Student talents are discovered and developed.
6. Student behavior is improved by developing values and a sense of responsibility.
7. Students develop an awareness of others, their talents and worth.
8. Students work closely with professional artists.

Some benefits to the parents and teachers include:

1. Parent and teacher cooperation is enhanced.
2. Teachers have a chance to work and plan together for a positive experience.
3. Parents and teachers have a chance to share their talents with the students.
4. Teachers have a chance to work with artists.
5. The teaching/learning environment is improved through better communication among students.
6. Student behavior often improves.
7. Teachers have a chance to be more creative.

The school benefits by the following:

1. The classes share their artistic experiences.
2. The artists or performing groups are available to the whole school.
3. Children are often more interested in their work, and the work of others.
4. Students are more relaxed.
5. Theatre performance and art shows are shared with the whole school.

Benefits to the artist include the following:

1. The artist can share talent with the students and teachers.
2. The artist gains recognition in the community.
3. The artist receives feedback from children to a particular presentation.
4. The artist can perfect ability to work with children in large and small group activities.

Some benefits to community include:

1. Members of the community get involved with the schools as artists.
2. Members of the community become aware of what is happening through the interaction with children.
3. Members of the community have a chance to become aware of and use the resources available within the school population.

TEACHER CHECKLIST

____ 1. Determine who will participate in the program.
   a. What grades will use it?_____
   b. Who are the teachers interested in and what are their talents?

Teacher	Grade	Talent

   c. Total number of students who will participate: _____
   d. How will the art, music, physical education, and media specialists help?

____ 2. Present the program to the following to gain support:
   a. Principal
   b. School district administrators
   c. Parent organization
   d. Parents of children involved

____ 3. Meet as a team of teachers and decide which areas each teacher will use.

____ 4. Determine the talents available in the team and plan how to use them in order to implement the program.

____ 5. Survey parent groups to see what talents individual parents can offer; make a list of their names, addresses and times that they are available.

(See Sample Parent Involvement Sheet)

____ 6. Determine what human resources are needed, and their availability (e.g., artists, groups, cultural agencies).

____ 7. Identify material needs (e.g., paints, paper, cloth, materials, determine their cost, and where they are to be purchased).

____ 8. Search the school library and resource center, and the community library to locate resources (e.g., books, films, videotapes) of use to the teachers and students for each learning activity.

____ 9. Determine your evaluation procedures.

____ 10. Select the artists and interview them; sign contracts specifying the exact procedures and other details for their involvement.

____ 11. Set up a tentative schedule and list who is responsible for each aspect or event.

____ 12. Share the tentative program with the students; seek out their ideas, feelings, and suggestions.

____ 13. Distribute copies of the finished schedule to the appropriate administrators, teachers, students, and parents.

____ 14. Do the pretesting and other forms of evaluation needed for the program.

____ 15. Include COMMUNICATION THROUGH THE ARTS in your daily plan book. Set aside a specific time each day if possible, or once or twice a week, but make it definite.

____ 16. Meet with other teachers frequently to evaluate and plan.

____ 17. Survey teachers, children, parents and administrators regarding their opinions and suggestions.

____ 18. Collect and evaluate journals, and the "Mighty Me" booklet.

____ 19. Give post-tests and other final evaluation measures.

____ 20. Collect, compile, and analyze all evaluation and feedback data.

Parent Involvement Sheet

As a parent interested in the COMMUNICATION THROUGH THE ARTS Program, I am willing to share my talent at the specific times:

Circle – TALENT	Circle – DAY	Circle – TIME
Mime	M T W TH F	A.M./P.M.
Puppetry	M T W TH F	A.M./P.M.
Murals (Sewing, Cutting)	M T W TH F	A.M./P.M.
Clownology	M T W TH F	A.M./P.M.
Photography	M T W TH F	A.M./P.M.
Dance	M T W TH F	A.M./P.M.
Music	M T W TH F	A.M./P.M.
Art	M T W TH F	A.M./P.M.
Movie Making	M T W TH F	A.M./P.M.

List any other contribution that you would be able to offer to this program.

Child's Name _____

Teacher's Name _____

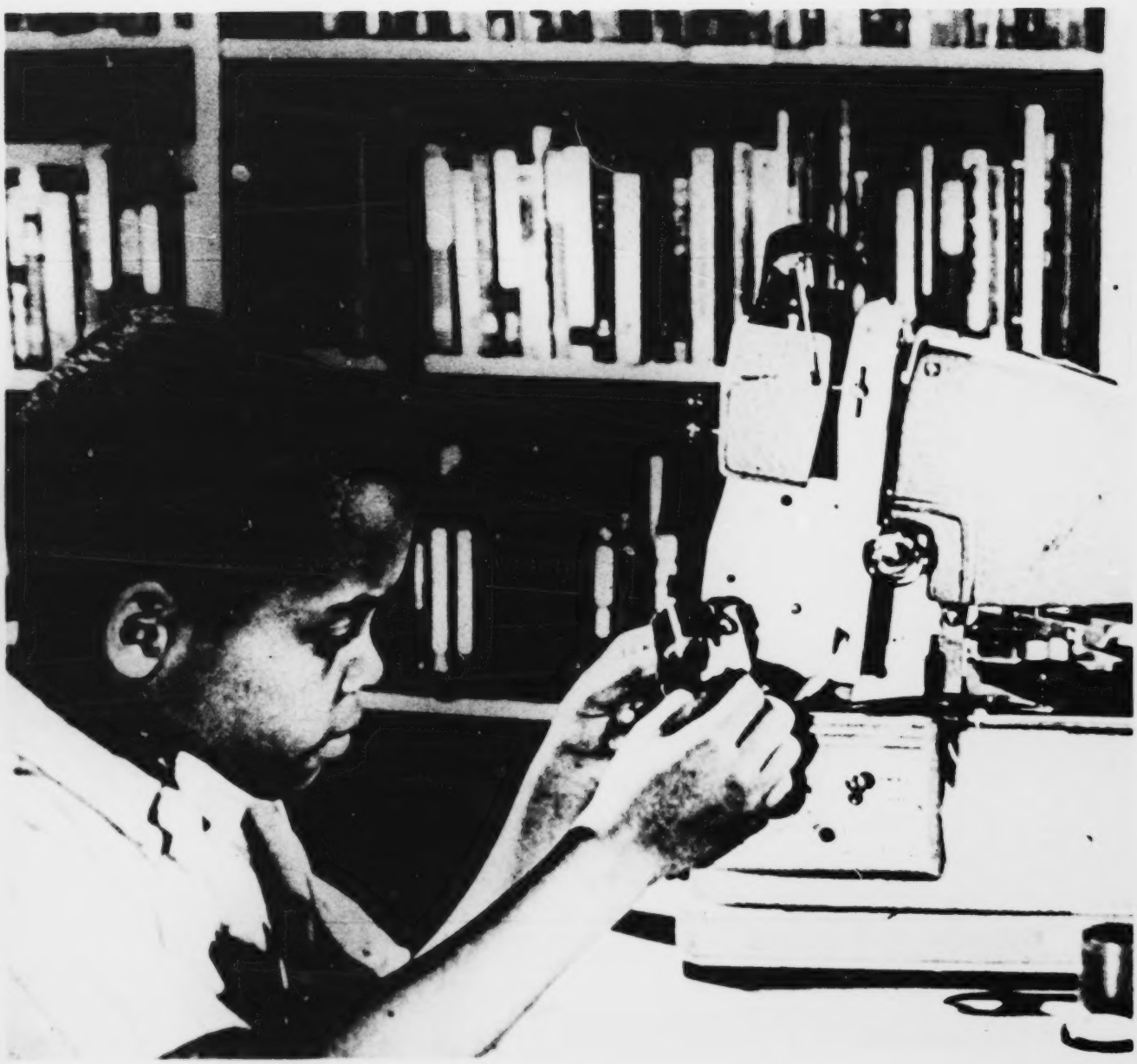
Parent Signature _____

Address _____

_____

Phone Number _____

LEARNING ACTIVITIES



I
Continuous Project Activities

AREA

Continuous Project Activities

TOPIC

Keeping a Journal

CONCEPT

A journal is a daily record of happenings. It can be used as a diary of what happens in one's life and one's reaction to experiences encountered.

OBJECTIVE

Students will keep a journal expressing their feelings from the beginning of the program to the end. Writing is a way of expressing feelings creatively.

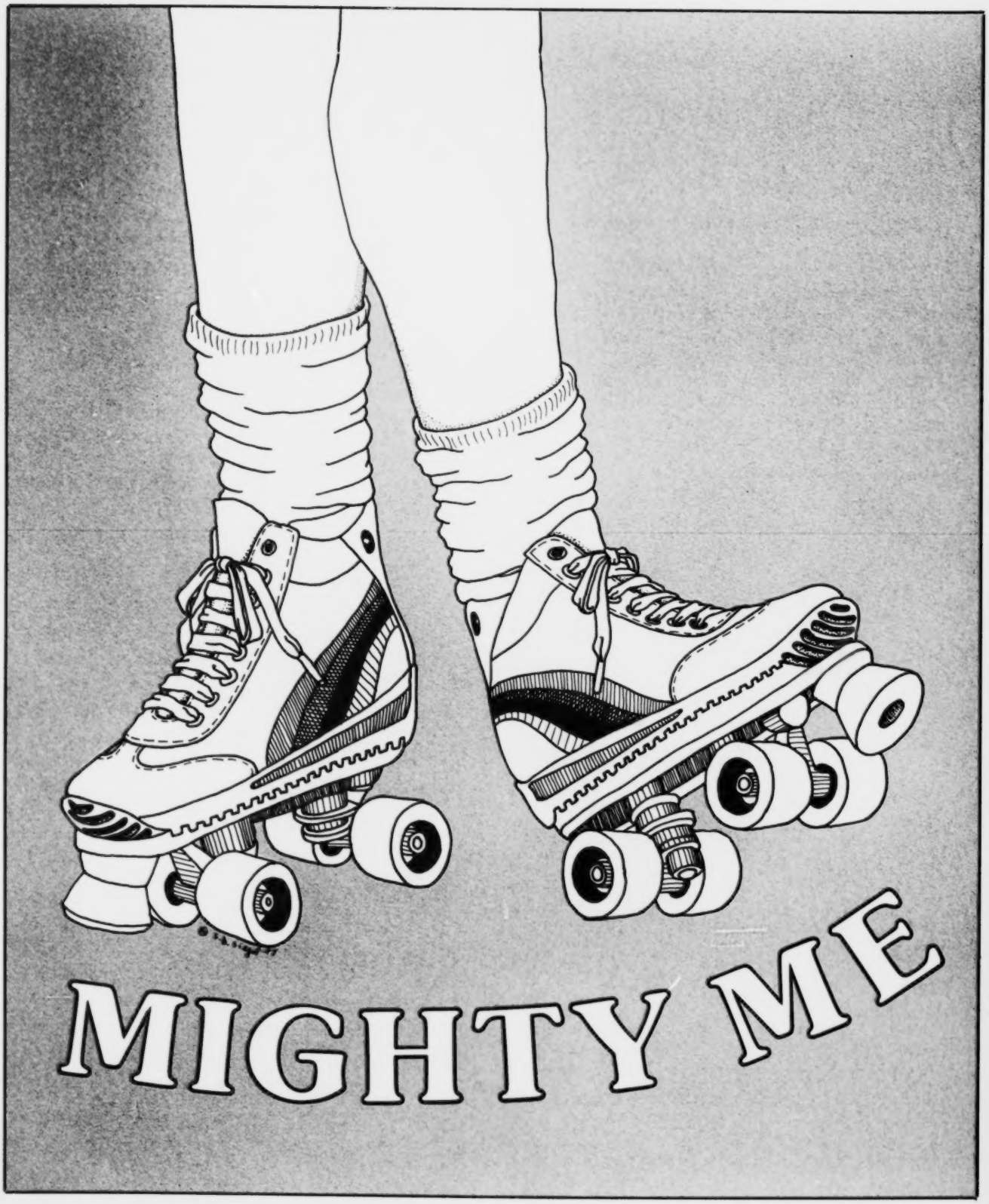
RESOURCES

Notebooks, pencils

ACTIVITIES

1. Introduce students to the definition of a journal. Explain that a journal is a daily record of feelings and events. Each child is to be given a notebook or folder to be written in at a specific time (immediately after lunch or following a specific class). Students should write in their journals on a regular basis and be given the time needed to write in a relaxed atmosphere.
2. Stress the idea of individuality and the variety of writing skills needed to express what they want to communicate. Date the journals to keep an accurate record. These are to be private journals, not shared by anyone except the teacher or the artist involved in the project. Journals are an excellent tool to understand students.
3. This is not a project to be graded. Encourage free expression through neatness and clarity.
   a. First time at least one complete sentence.
   b. Second time at least two complete sentences.
   c. Third time at least three complete sentences.
   d. Fourth time at least four complete sentences.
   e. Fifth time at least five complete sentences.

   The rest of the time five sentences should be expected each day, depending on the grade level. The journal can include a person's feelings at school or home. At times, teachers may want to suggest a question to be answered about the day's activities, but most of the time it should consist of personal ideas.


MIGHTY ME

AREA

Continuous Project Activities

TOPIC

"Mighty Me" (Design and Use)

CONCEPT

Having a booklet designed about oneself and by oneself helps one to learn about self and life in general.

OBJECTIVE

The child will be able to design and develop a "Mighty Me" booklet.

RESOURCES

See Appendix II for sample sheets of the "Mighty Me" booklet.

ACTIVITIES:

1. The "Mighty Me" booklet is to be done by the child.
2. Certain pages of "Mighty Me" are standard. They include a general description of the child (name, age, weight, height), a picture of the child, and a family tree.
3. Other pages cover specific information:
   a. What would you do if . . .
   b. How would you react if . . .
   c. My favorite things are . . .
   d. I dislike . . .
   e. I feel happy, angry when . . .
   f. My future holds . . .
   g. How I might change . . .
4. This booklet may be completed in a relatively short period of time or it can be spaced over the semester, depending on the scheduled curriculum. What is the purpose of this booklet? The goals are to:
   a. Give the child a chance to explore whom he or she is.
   b. Give the child a chance to see where he or she is going.
   c. Help the child understand prejudices.
   d. Help the child become more aware and sensitive to the feelings of self and others.
   e. Create time for the child to deal more realistically with life, yet allowing one to freely dream.
   f. Enable the child to realize that others have similar feelings.

Number I-B-2

AREA

Continuous Project Activities

TOPIC

"Mighty Me" (Class Meeting)

CONCEPT

We are all very important people.

OBJECTIVE

The student will be able to devise a definition of the term "Mighty Me."

RESOURCES

Dictionary, "Mighty Me" booklet, paper and pencil

ACTIVITIES

1. Organize your class in a comfortable manner in order to hold a "class meeting."
2. Have the children discuss the term "Mighty Me." The dictionary can be used. You can also have the children look over the booklet to arrive at their own interpretation.
3. Guide the class in designing a definition that satisfies each child. The goal is to let the child discover that the book is a private personal story of a priceless, worthwhile individual.

AREA

Continuous Project Activities

TOPIC

"Mighty Me" (Dreams and Fantasies)

CONCEPT

Dreams and fantasies are a natural and healthy outlet that can inspire one toward creativity, release of feelings, and understanding of self.

OBJECTIVE

Each child will be able to talk about dreams and make up inventions.

RESOURCES

Activity sheets from "Mighty Me" that focus on dreams and fantasy, materials about dreams and inventions, materials to construct inventions, art teacher

ACTIVITIES

1. Work on activity sheets that focus on dreams, fantasies, and inventions.
2. Have the children talk about their dreams.
   a. This might open the world of dreams, encouraging freedom to express fear, pains, wishes, etc.
   b. This could lead to a discussion of how people interpret dreams, alleviating some fears.
   c. The sharing of dreams might help the children understand the development of creativity, and what exciting and wonderful things their minds hold.
3. Discuss inventions. Compare and contrast how past inventors have contributed to society.
4. Have the children design (on "Mighty Me" sheets) inventions, construct them out of materials available in the classroom and at home, and demonstrate how they work.

Number I-B-4

AREA

Continuous Project Activities

TOPIC

"Mighty Me" (Honesty)

CONCEPT

Being fair and sincere is important.

OBJECTIVE

Children will be able to deal with their thoughts and feelings honestly.

RESOURCES

"Mighty Me" worksheets

ACTIVITIES

1. Divide the class into small discussion groups and discuss questions dealing with honest thoughts and feelings. Have each group select a recorder to write down thoughts which are to be shared with the larger group.
2. After the recorders report these thoughts, help the children to recognize that:
   a. Even though we don't all think alike, we are not any less valuable or worthwhile.
   b. What we think about ourselves is not always what other people think. This doesn't mean we are wrong or that they are wrong. It is a matter of perception.
   c. As persons we are made up of many parts – what happens to us (our experiences, family, friends, etc.) helps to make us the way we are.
   d. We learn how to express our emotions in an individual way.
   e. We recognize that "ME" is a special person with strengths and weaknesses. We must emphasize the strengths.
3. Have the students express their thoughts and ideas in their "Mighty Me" booklets.

AREA

Continuous Project Activities

TOPIC

"Mighty Me" (Self Portraits)

CONCEPT

A picture of a person, especially of the face, is a description of dramatic portrayal of that person.

OBJECTIVE

Each child will be able to recognize through a self-portrait that he or she is special.

RESOURCES

"Mighty Me" booklet, photographs and self-drawn portraits, paper and pencil, art supplies, art teacher

ACTIVITIES

1. Have each child draw or paint a self-portrait.
2. Have each child look carefully at a photograph of himself/herself.
3. Compare activities one and two, noting similarities and differences.
4. Have the children make a list of the things that are similar and different.
5. Discuss what we each see, think, and feel as we look at the photograph and self-portrait.
   a. Does the self-portrait "say" the same thing as the photo?
   b. Is what we see, think, and feel true?
   c. What makes each of us unique?

AREA

Continuous Project Activities

TOPIC

Mural

CONCEPT

Feelings can be expressed by means of visual (non-verbal) communication.

OBJECTIVE

The students will be able to design and create a mural using pictures, shapes, colors and textures.

RESOURCES

Large 10' x 6' burlap; assortment of cloth materials such as cotton, felt, satin, lace, ribbons; buttons; thread and scissors; art teacher

ACTIVITIES

1. Discuss with the class what is going to be made. Have the students decide on a general theme for the wall hanging that has to do with feelings. List all of their ideas, and have them decide which ones will be used. Before the class plans the overall design, you should discuss the use of space on an area this large. Emphasize that the end product should be balanced in design. Stress that you do not want the hanging to be a group of separate designs put haphazardly on a background. Negative feelings and objects should be dealt with as well as the positive.
2. Discuss the relationship of color and feelings (e.g., blue-cool), and the relationship of textures and feelings (e.g., smooth-contented). Give examples and have the students list their own ideas.
3. Using the general theme the class has decided on, have the children create objects, persons, etc. to express their feelings. Use a variety of colors and materials. Have them determine the size and location of their work on the large background (burlap).
4. Demonstrate how to thread a needle and tie a knot, and how to sew. Students who are unfamiliar with sewing should practice first on a scrap piece of material.
5. When the designs are complete, have the students sew them in place on the background.

II
Verbal and Nonverbal Communication

Number II-A

AREA

Verbal and Nonverbal Communication

TOPIC

Introductory Activities

CONCEPT

Communication is the giving, or giving and receiving, of information, signals, or messages by talk, gestures, writing, and other symbolic forms. It is a system of sending and receiving messages.

OBJECTIVE

The child will be able to define communication and distinguish between verbal and nonverbal communication.

RESOURCES

Pencil and paper

ACTIVITIES

1. Have the children write their own definition of communication; allow time to share ideas.
2. Offer a definition: The word "communication" comes from the Latin word "communis" which means common or shared by two or more persons or things. Ask what three things do we need to communicate?
   a. A sender
   b. A message
   c. A receiver
3. Using various examples, have the children categorize who is sender, receiver, and the message being conveyed.
4. Have the children research definitions of verbal and nonverbal communication, giving several examples of both.

AREA

Verbal and Nonverbal Communication

TOPIC

Movie-Making

CONCEPTS

Movies record activity in motion. Movies record the sound that accompanies activity. Movie-making can be divided into five basic areas: subject, continuity, variety, techniques, and soundtrack.

OBJECTIVE

The student will be able to design and develop a movie, applying knowledge gained from the five basic areas studied.

RESOURCES

Super 8mm low-light camera and film, film splice tape, film splicer, cassette tape recorder and cassette tapes, super 8mm movie projector and 5 inch Super 8 reel, leader tape, darkroom timer

ACTIVITIES

1. Teacher Introduction

   The use of movie-making is an excellent "one step further" approach to photography because the student is taught through various steps to conceptualize the notion of m-o-t-i-o-n. Photographs record a "moment." Movies record the entire portion of that previously described "moment," and also creatively deal with recorded action by use of slow/fast, forward/backward motion, and editing.

   When the finished movie is viewed, there is another dimension to the use of cinematography and communication – that is the element of SOUND/VOICE accompaniment. Student movies can have taped accompaniment of either music and/or voice-narration. Various skills are required by the student to make the tape "sync" with the movie.

   In terms of script-writing, making a Super 8 movie requires the student to write a script (very detailed descriptions of each scene and each shot). In addition to this, mathematics skills must be used to calculate, among other things, length of shots.

   You should not be intimidated by the initial complexities of cinematography. Once you and your students embark on these projects, you will find much enthusiasm to "get it finished so we can see (and hear) it!"

2. Helpful Hints to the Teacher

   There are several aspects to take into consideration when you plan to make a movie with children. They are: *subject* ("What are we trying to communicate?"), *continuity* ("What kind of story are we telling with our movie?"), *variety* ("What are some different, or unique and creative ways we can express our story's facets?"), *techniques* (scene length, camera-to-subject distance, cutaways, sequences, trick shots, camera angles, and script), and finally, the *soundtrack* ("What sounds can we use to accompany our movie, music, recorded sounds, or narration?").

   a. *Subject.* Before starting the procedures of assigning members of the class to various responsibilities such as time-keeper, film loader, and camera operator, decide on exactly what is to be the theme of the movie; what is it that the movie

will communicate. After this is accomplished, all the following aspects will make sense to the students.

You may find (as in photography) that one subject will have diverse meanings to members of your class. These varying interpretations are important. Not only do they serve as the basis of much discussion, but they will lend more meaning to the movie, once they are worked out. This initial stage is crucial to a good film.

b. *Continuity.* Compare the movie you and your class are making to the telling of a story. You need a good introduction, body, and conclusion to bring together all the parts of the movie.

When writing out the script (a detailed description of each scene, its length, etc.), keep reinforcing the principle of *continuity*.

c. *Variety.* The utilization of various techniques will add interest and creativity to your movie.

(1) *Scene length.* Here are some rough guidelines: a long scene – ten to sixteen seconds, a medium scene – seven to eleven seconds, a short scene – up to six seconds. To emphasize an action scene, use quick, fast shots. To emphasize a long scene, use a few slow shots, or "pans" (while filming, stay in the same location, but slowly and steadily, move the camera across the scene). Try to have short and long scenes come after one another; otherwise, your viewers will become confused. In between each scene, look at the script for the next shot; "frame" the scene before you actually shoot.

(2) *Camera-to-subject distance.* Consider the size of your subject. If your subject is a person, or group of people, try to "get in tight" (as in photographing people) so that expressions and facial features are highlighted. To make the movie interesting, intermingle long, medium, and short shots.

To show what a subject is doing requires an initial long shot. To further explain or portray a more detailed explanation, use medium-to-close and close-up shots following the activity.

(3) *Cutaways.* A cutaway is a short relief from the scene. It serves to divert the viewer's attention to something else relating to the scene. Take the idea of continuity into consideration when experimenting with cutaways; they are sometimes difficult to master.

(4) *Sequences.* Filming a series of different shots, which relate to the subject of the scene's action, adds to the continuity of your film. Use different camera angles and film the action and/or subject from different locations. In other words, film the action and/or subject in different ways, rather than using just one.

The use of "trick" shots can add variety, amusement, and creativity to your film. The overuse of these, however, can result in a side-show effect which detracts from the story you are telling.

To make someone disappear, simply shoot the person with an extremely steady hand. When the shot is complete and you want the person to disappear, KEEP HOLDING THE CAMERA IN PLACE WITHOUT MOVING and instruct the subject to get away. Now start shooting again and the result will be novel.

To make someone or something be replaced by another person or thing, simply follow the above procedure, but substitute that person or thing in the *place of* of the person or thing originally shot.

Try several quick, close and/or far shots. Try alternating them to create a "collage in motion" effect. Film an important scene in black and white, and splice it into the original film which is filmed in color, to dramatically highlight that part of the film. This adds interest as well as creativity.

(5) *Camera angles.* By shooting from different camera angles (position of the camera in relation to the subject you shooting), your movie will not only be more interesting but also will have a sense of variety in and richness.

Try shooting "head on" for a medium shot and "zoom in" (slowly) for a close shot. Consider the color, texture, shape, and size of your subject; these are important in a close-up shot.

When you are shooting long shots of activity (perhaps you are panning a dog running across a field), consider taking one camera angle of the subject moving towards you; then repeat the scene and shoot the same action from a different angle.

As in still photography, composition is an important element. When filming moving subjects, keep in mind that the *horizon* should always be level, and never centered in the frame. Keep the horizon either in the low or upper-third portion of the frame. Try to film important scenes with as little background as possible, to highlight your subject, not to detract from it.

(6) *Script(s).* Filming a story without a script wastes too many things: time, people's energy, and money for film and processing. For movie-making, the script is as important as the subjects, the shots, and the editing. If the script is properly assembled, there should be little need to edit the film. Even though "splicing" (the joining together of two different strips of movie film to make one) is very simple, editing can be done within the camera as you are shooting. However, when working with small children, editing can become troublesome; their fine motor skills are not developed enough to work the editing machine adequately.

With a properly written script, where each shot is noted and each scene is defined in terms of length, subject, action, and camera angle, the only splicing to be done is the joining of two cartridges into one longer film. When more than one cartridge is used, a larger film reel is required.

Once the filming is complete, the cartridges are sent to a photo-developing lab with a good reputation of not losing film. You are now ready to view the final product. This is the time when important decisions are made—what to add and what to delete. If all procedures are followed properly, the film should need very little re-working.

d. *Soundtrack.* Children enjoy choosing music to accompany their film. Allow them freedom to choose, but make them aware that the music is as important as the content of the story they are telling.

Lyrics can be utilized, and even exploited, in a creative way. For example, if the first scene is a sunrise, the "Star Spangled Banner's" opening ten lyric words could be used.

Keep an open mind to the students' suggestions; remember, it is their film, telling their story, and you are their guide.

3. Materials Needed

a. *Super 8mm cartridge-loading, low-light camera.* When choosing a camera, you will find few with large viewfinders like 35mm SLR cameras have. It is important to understand that small children have difficulty peering into the peep-hole of a viewfinder.

b. *Super 8mm film cartridges.* These have a high ASA of 400 which allows shooting in any location with a minimum of light. The more expensive cameras have a small red light that comes on when there is an inadequate amount of light. Lighting should pose no problem, even to the beginner, since most shooting will be done inside a school where lighting is most always adequate or outside where even an overcast day has enough light for a good exposure.

c. *Film slice-tapes.* These are very inexpensive and can be found in any camera department of most stores. Film slice-tapes are small pieces of scotch tape, the same width as that of Super 8 film, and can either be hand-spliced or machine-spliced.

d. *Film Splicer.* This very simple tool is similar to a hole-puncher but has small notches which are exactly the same as on the film. This is inexpensive and makes the job easy.

e. *Cassette tape recorder.* A resource center specialist can provide you with a good quality cassette tape recorder which has a separate microphone and the capability to be connected directly to a record player. If music is used, it can be recorded off the record without the use of a microphone. This substantially increases the quality of reproduction. When narration portions are to be recorded, make use of the "pause" control on the tape unit so as not to have a noticeable click in between parts of the script.

f. *Cassette tape.* The tape should be a quality tape and not too long. There is not a need for a 30, 60, or 90 minute tape if your film is only nine minutes long.

g. *Super 8mm "silent" movie projector.* If you cannot afford one, chances are one of your student's parents might have one to show home movies. Take advantage of this, but make sure that the parent explains thoroughly how to operate it. Either the Kodak (TM) or the Bell and Howell (TM) projectors with the following features

are best: self-threading, a selection of speeds, and forward and reverse modes. All these features make script-writing and the movie itself capable of having more creative effects.

h. 5 inch Super 8 reel. This is to be used for the finished film since every process cartridge of film will come back on a small plastic reel, large enough to hold that amount of film. The average film will be approximately two cartridges long (seven minutes). Anything over this amount will require too much planning and will become too complex a project. The concept is to allow the student to COMMUNICATE an idea/expression in a short, poignant way.

i. Leader tape. This is white film used at the beginning and end of the final film. It is spliced on and is used to "cue" the start of the accompanying tape recording and to "cue" the projector operator when to stop. It also serves as a visual start and stop for the viewer.

j. Darkroom timer. This will make "syncing" the tape to the film easier, since the time is clearly marked and counts seconds to a great degree of accuracy.

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4. Sample Script

Shot Number – Notes	**Description – Notes**
1. Title, closeup of chalkboard/ heavy lettering	Title: "Expressions, Depressions, Regressions"
2. Film credits/closeup: Chalkboard	Credits: "Filmed and Taped by Mr. ____ class, Edward Smith School, ____, ____198__."
3. Long short: girl curled up in corner of classroom/face is not seen	
4. Slow pan of classroom	Class is empty, except for one boy, who is standing, looking out the window, with a sad expression on his face.
5. Camera stops on boy, slowly zooming in on his face	
6. Camera backs off	Just until his whole body is "framed"
7. Shot of classroom door (closed)	Fully framed shot of door
8. Door opens, in walks teacher (Mr._____)	Low camera angle of Mr._____
9. Camera follows him and he walks to girl	Pan shot, getting closer as he approaches girl
10. Medium shot	He talks to girl, "What is wrong?"
11. Medium shot	Girl shrugs, won't look up, curls up tighter (Camera holds for a slow shot).
12. Medium shot of boy Camera follows action Closeup of the three	Boys walks over to teacher, tells the teacher something, teacher makes an acknowledging gesture. They both return to girl, who has now shown her face which seems covered in tears.
13. Both comfort the girl with gestures of sympathy	
14. View of classroom window, where boy was standing	Full-framed

(Activities continued)

15. Slow pan IN towards the window, showing outside scenery	Hold shot of outside scene: trees, etc., view from second story.
16. Slow shot of scene outside the window: bleak day/overcast	
17. Camera *slowly* pans back, "freezes," and cuts	
18. Extreme closeup shot	Broken potted geranium plant, lying on the floor, next to the girl (previously not shown)
19. Short pan back of plant, freeze on plant	At freeze shot, hold the shot (seven seconds).
20. Keep camera in same position with no break in action as boy's hands reach down to pick up pieces	Boy reaches down to plant, picks it up and tries to "reassemble" the broken pieces.
21. Long shot: three characters fully framed	Girls slowly rises and seems less despondent, wiping her tears.
22.	Teacher and boy reach over to nearby table and quickly report it, trying to straighten it out, arranging the leaves.
23. Close, to medium-close shot of girl's face	Girl starts to smile, still wiping tears, smile gets brighter.
24. Shot of newly repotted plant, sitting on sill of the same window that boy looked out of	Camera pans slowly backward and cuts.
25. Long Shot Final shot: allow at least twenty seconds for shot	Mr. _____, with both students on either side of him, walking slowly down the hallway. Camera is facing their backs, allowing plenty of time for them to reach the end of the hallway and turning down the stairs, out of view. Camera is steady, does not pan, etc.
26. Leader	This will define ending of film.

NOTES: Leader comes at the beginning and the end of each processed film, and can be snipped off and saved. It can be spliced later at the end of the film for use as take- up film for take-up reel.

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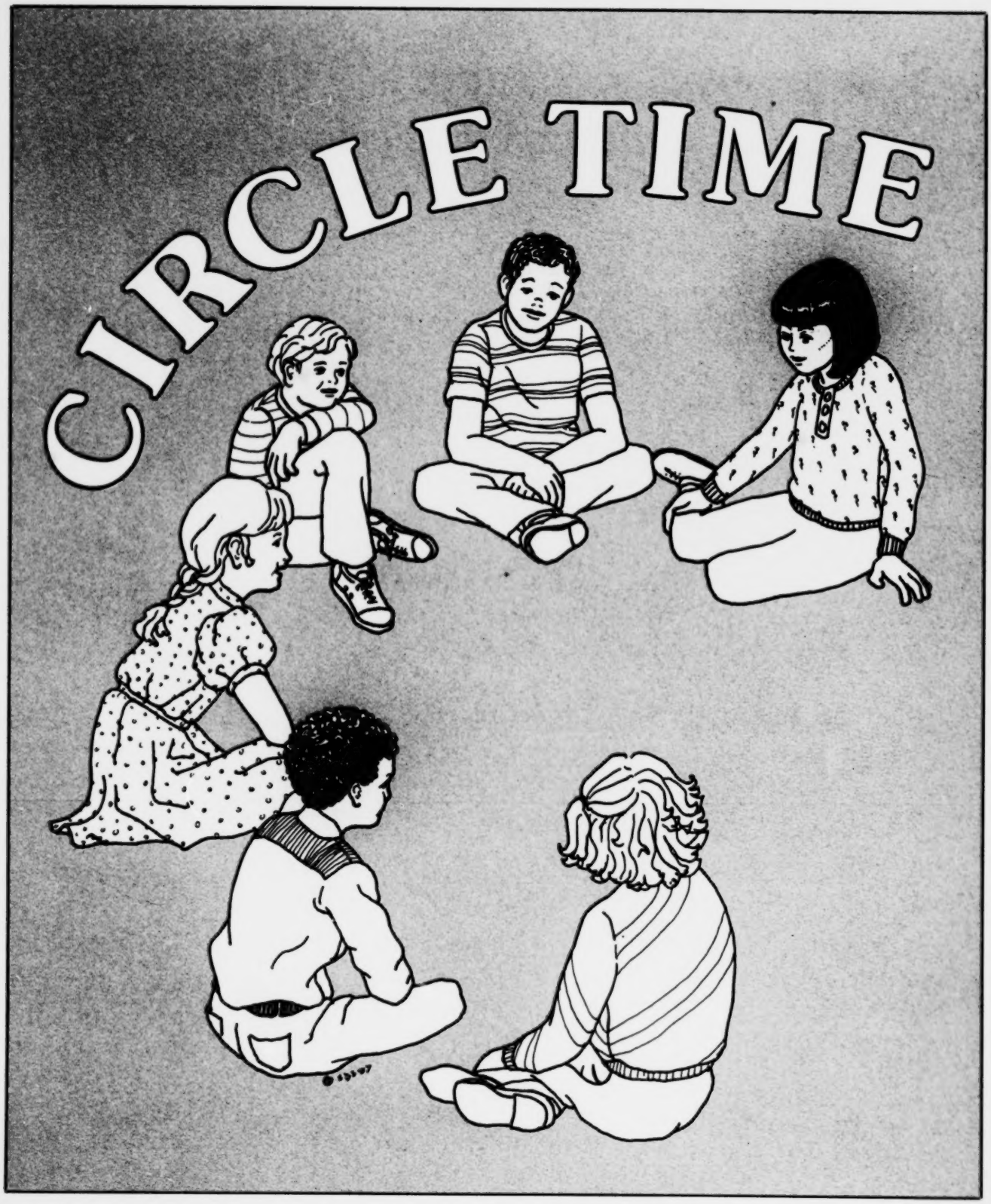
5. Making the Sound Track
   a. Allow the class to decide on what type of sound track (accompanying tape recording) they would think appropriate to express the film's story.
   b. Usually taped music serves best; narration can become complex and create a degree of frustration.
   c. Once the selections have been made, decide where they will be placed.
   d. Preview the finished film and mark off each scene into notations of seconds. A darkroom timer is best; it is clearly marked and accurate.
   e. When the above is done, tape the music/narration using the carefully marked off notations from each scene's length.
   f. Be sure to remember that when recording the soundtrack, it is very important to use the tape recorder's pause control between each second of music (or narration) so that the finished track will have no apparent interruptions (clicks) between segments.

III
Verbal Communication


CIRCLE TIME

AREA

Verbal Communication

TOPIC

Circle Time (Instructions)

CONCEPT

One can use verbal expression of emotions and attitudes during group discussions of reactions to specific situations.

OBJECTIVE

The student will be able to feel secure and content, and will work harmoniously with peers.

RESOURCES

The Other Side of the Report Card: A How-To-Do-It Program for Affective Education by Larry Chase. Pacific Palisades, California: Goodyear Publishing Company, Inc., 1975.

ACTIVITIES

1. Circle Time creates situations in which serious interaction goes on between yourself and the students and between the students and each other. Your attitude is to be one of unconditional acceptance. You should try to develop the ability to accept unconditionally – without value judgment. Before the session begins, have the children move the desks so that the center of the room is clear. Children are seated in a circle.
2. You begin by explaining the rules of Circle Time. They are:
   a. Anyone can say anything about the subject being discussed, without being put down.
   b. Everyone has a right to speak and can do so.
   c. Everyone listens to what is being said.

   These rules are explained at each session. After the rules are explained, you present a theme or activity to be discussed.
3. After all students that want to talk are finished, go through a process of remembering. Try to remember what each child said (an excellent skill to cultivate).
4. Summarize by calling attention to similarities and differences in individual discussions. Sometimes you may offer a conclusion that because a child had one bad experience with a dog that does not mean that all dogs are to be feared.
5. Develop a positive environment, one in which the students will be motivated to participate. At the end of the session, be sure to thank each student for participating.
6. Suggestions:
   a. *For the withdrawn child*: Seat the person near you. Indicate (touching, looking, smiling) from time to time that you know the child is there.
      For the disruptive child: Try to ignore the negative behavior. Try to deal non-verbally with the child while you continue to focus your attention on the others who are sharing.
   b. Some children may decide not to participate in the first few sessions. Accept this and provide them with work.
   c. Use the same procedure for each session. Be consistent.

AREA

Verbal Communication

TOPIC

Circle Time (Friends)

CONCEPT

Verbal communications can be improved, and children can become aware of how they make friends.

OBJECTIVE

The student will be able to use verbal skills to make friends.

RESOURCES

Journals, pencils and paper, art supplies for painting and drawing, art teacher, poet

The Other Side of the Report Card: A How-To-Do-It Program for Affective Education by Larry Chase. Pacific Palisades, California: Goodyear Publishing Company, Inc., 1975.

ACTIVITIES

1. Begin lesson by saying, "Today we are going to talk about friends in a different way than before. I want you to think about a friend whom you have now or used to have and remember when you first met. Was it an accident? Did you start the friendship? Did the other child? Think about it and be prepared to share your stories, if you want to." Children will share stories. Then go through the process of remembering. See if you can come up with some generalizations (nonjudgmental).
2. Have the students write up the experience and reactions in the journal.
3. *Art.* Have the children draw or paint pictures of making friends for the mural.
4. *Creative writing.* Have the children write a story about making friends for the first time. Write a poem describing your best friend.

AREA

Verbal Communication

TOPIC

Circle Time (Fantasy)

CONCEPT

A fantasy is conceived in the mind; it is an illusion.

OBJECTIVE

The student will be able to learn to experience a fantasy trip.

RESOURCES

Journals, pencils and paper, art supplies for drawing and painting, art teacher, poet

ACTIVITIES

1. Ask students if they know what fantasy is. Then tell them to relax as much as possible while you take them on the following trip. "Close your eyes, go back to a time when you were little . . . when you were very happy. Maybe you will go back to just one day. You might picture a summer or a whole year. Go there and feel what it is like to be there. Be aware of the things you see, hear and smell there. Stay there a while."
2. Give them a few minutes, then say, "You can open your eyes whenever you want to." Have the group discuss their childhood experiences for the rest of the lesson. Time should be left for remembering, summarizing, and writing in their journals.
3. *Art.* Have the children draw or paint a picture of the fantasy trip.
4. *Creative writing.* Have the students write a creative story or poem about the fantasy trip.

AREA

Verbal Communication

TOPIC

Circle Time (Realistic Fears)

CONCEPT

Fear is a feeling of anxiety. Children have many fears. Children will discover that all people have realistic fears.

OBJECTIVE

The student will be able to learn that most children have realistic fears.

RESOURCES

Journals, pencils, and paper, drama specialist, music teacher

ACTIVITIES

1. Begin lesson by saying, "How many of you are afraid of heights, worry about dying, are careful about eating certain foods, wearing seat belts? Today we are going to talk about fears that we have that we are glad about." As the children share their fears, ask them if they think their fears are realistic. Do they think their fears are reasonable, or unreasonable? Conclude with summarizing, and writing in their journals.
2. *Drama*. Have the students write a short play based on fear and act it out for the class.
3. *Music*. Discuss how music is used in the movies and television to make one feel fear. Show examples and identify the specific music techniques used.

Number III-A-5

AREA

Verbal Communication

TOPIC

Circle Time (Unrealistic Fears)

CONCEPT

Some fears are real and some are unrealistic.

OBJECTIVE

The student will be able to distinguish between realistic and unrealistic fears.

RESOURCES

Journals, pencils and paper, poet

ACTIVITIES

1. Begin the lesson by saying, "Today we will talk about something that scares us." Let the students know that it takes courage to talk about something they are afraid of. Model the kind of interaction you want by going first. As they share fears, help them become aware that many people share the same fears and that it is okay to be afraid of something even if one thinks the fear is silly. Conclude by remembering, summarizing, and writing in the journal.
2. *Creative writing.* Teach the students to express themselves in a poem about a real fear or an unrealistic fear.

AREA

Verbal Communication

TOPIC

Circle Time (Overcoming Fears)

CONCEPT

One can identify actions to overcome fear.

OBJECTIVE

The student will be able to develop skills to overcome fear.

RESOURCES

Journals, pencils and paper, drama specialist

ACTIVITIES

1. Begin by remembering what was talked about during the last session. After you spend some time on remembering what happened during the last session, continue the discussion on fears. Tell the students that they are a panel of fear experts who are going to discuss the best way to overcome a fear. You can make up examples and discuss them, or let the children identify fears they have right now that they can't overcome. If they don't bring up the idea of confronting fears, then you should bring it up. Some examples for discussion are: fear of tests, fear of the dark, fear of animals, fear of dying, fear of heights, fear of water, fear of closed places. Summarize and allow the students to write in their journals.
2. *Drama*. Divide the class into groups of four to six, and make up short skits demonstrating how one can overcome fears.

AREA

Verbal Communication

TOPIC

Circle Time (Blindness)

CONCEPT

Blindness is partial or complete loss of sight. When blind, one depends on the other senses to a greater degree.

OBJECTIVE

The student will be able to sense the experience of blindness.

RESOURCES

Blindfolds, journals, pencils and paper clay

ACTIVITIES

1. Tell the students you think it might be interesting to conduct an entire discussion as blind persons. Everyone is to be blindfolded for the entire lesson. After the children are blindfolded, pick a topic for discussion. Children can talk about blindness, being in the dark or maybe just about favorite television shows.
2. Continue by having the class form two lines facing each other. Pick one line to be blindfolded first as the second line leads these students around the room. Reverse the process. Then, have the children return to the circle and discuss their blind walk. Ask: "What would it be like to be blind all the time?" End the session with summarizing and journal writing.
3. *Creative Writing.* Help the students compose an essay on their feelings while being blindfolded.
4. *Art.* Have the students work with clay and create a specific object (person, animal, car) while being blindfolded.

AREA

Verbal Communication

TOPIC

Circle Time (Rumors)

CONCEPTS

It is easy to mess up an oral message when passing it to another person.

OBJECTIVE

The students will be able to identify how rumors are started.

RESOURCES

Two copies of a passage from a book, magazine, or newspaper; journals; pencils and paper; drama specialist

ACTIVITIES

1. Set up a "rumor clinic" or "telephone." Pick a reasonable passage from a book, magazine, or newspaper. Make two copies, and give one copy to the person on the right and one copy to the person on the left of you. They should read the article and then *whisper* the story to the person next to them. Continue this process until one person gets both messages. This person should tell the two stories as they were heard. Read to the group, the actual written accounts that you gave to the persons on your right and left. Continue by discussing "a time someone told me a rumor that was not true." Conclude with summarizing, remembering, and journal writing.
2. *Creative writing*. Help the class write a playlet about rumors and act it out.

Number III-A-9

AREA

Verbal Communication

TOPIC

Circle Time (Building Trust)

CONCEPT

A secret is something known only to a certain person or persons and purposely kept from the knowledge of others. One shares secrets with people that one has confidence in.

OBJECTIVE

The student will be able to enhance feelings of trust.

RESOURCES

3" x 5" cards, paper bags, journals, pencils and paper

ACTIVITIES

1. Begin by remembering previous sessions. Tell the class that you are going to discuss "trust," but in a different way. Give each child a 3" x 5" card. Tell the children to turn around so that their backs are to the circle, and write secrets on their cards. They are not to put their names on the cards. The secrets should not be known to others. After they have completed their secrets, pass a paper bag around and collect them. Shake the bag. Have a child pull out the secrets and read them. The children are to discuss the feelings they have as they share these intimate secrets.
2. Continue by stating: "We are going to talk about someone you trust and someone you do not trust. I want you to think about *why* you trust or do not trust people." Conclude the lesson, remembering, summarizing, and writing in the journals.
3. *Creative writing*. Have each student write a creative story about a secret.

AREA

Verbal Communication

TOPIC

Puppetry (Puppet Construction 1)

CONCEPT

A puppet is a doll moved by using the hands.

OBJECTIVE

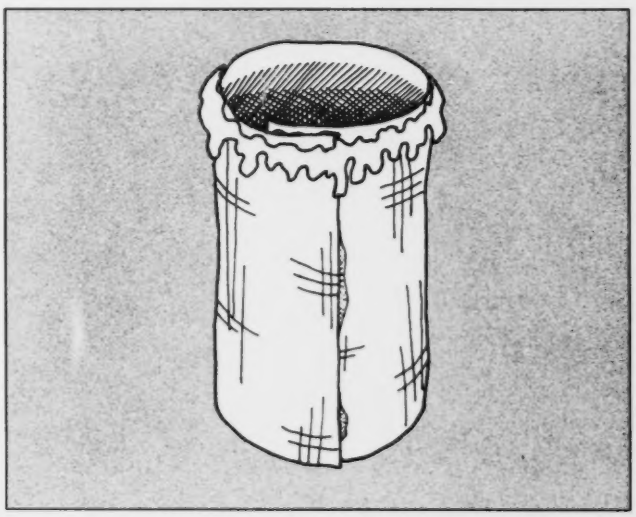
The student will be able to make a puppet which can be used to tell a story or communicate one's feelings.

RESOURCES

Sawdust; wheat paste; water; variety of cloth, yarns, buttons, laces and trims; thread and needle; tempera paint and brushes; glue; art teacher; puppeteer

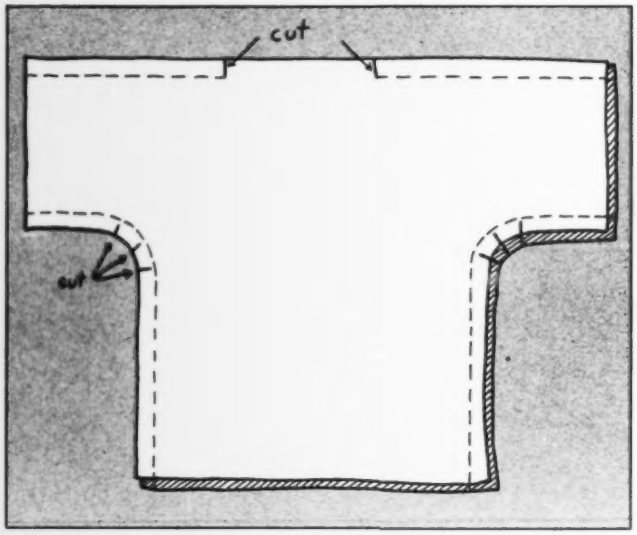
ACTIVITIES

1. Mix sawdust, wheat paste and water to a consistency of very thick oatmeal.
2. Give each student a "ball" of the mixture about 3" to 4" in diameter. Have the student shape the ball into a head form, creating a nose and mouth. While the mixture is wet, buttons can be pressed into the ball to form the eyes, nose and ears. Also feathers, or the like, will stick into the wet mixture. Press a finger up into the bottom of the head to shape a hole.
3. Let the head dry for four to five days until thoroughly dry. Place it on a stand or shelf, and rotate it to allow for better drying.
4. Paint the head with tempera paints. Paint the large areas first; then when dry, add the fine details.
5. Give demonstrations in sewing at this point: how to thread a needle, tie a knot, and make a basic in and out stitch.
6. To make the neck, cut small pieces of muslin about 4" to 6" and curl this around your finger; glue the pieces together. When the neck is dry, put the glue about top outer portion of the cloth and push it into the hole at the bottom of the head.



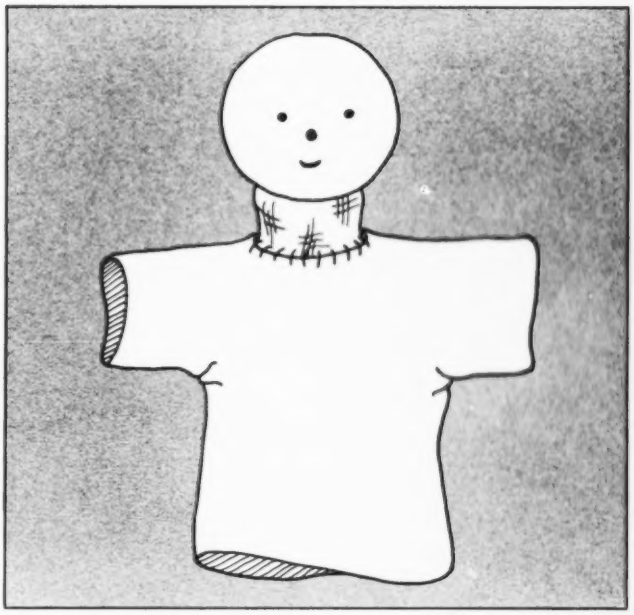
7. Have the students create a puppet body from a variety of cloth. Sew the seams as shown. Explain about sewing material inside out and then reversing it so

the seams do not show. Leave an opening so the body can be attached to the neck piece. It is important that the body be large enough so the student's hand fits inside with plenty of extra space.

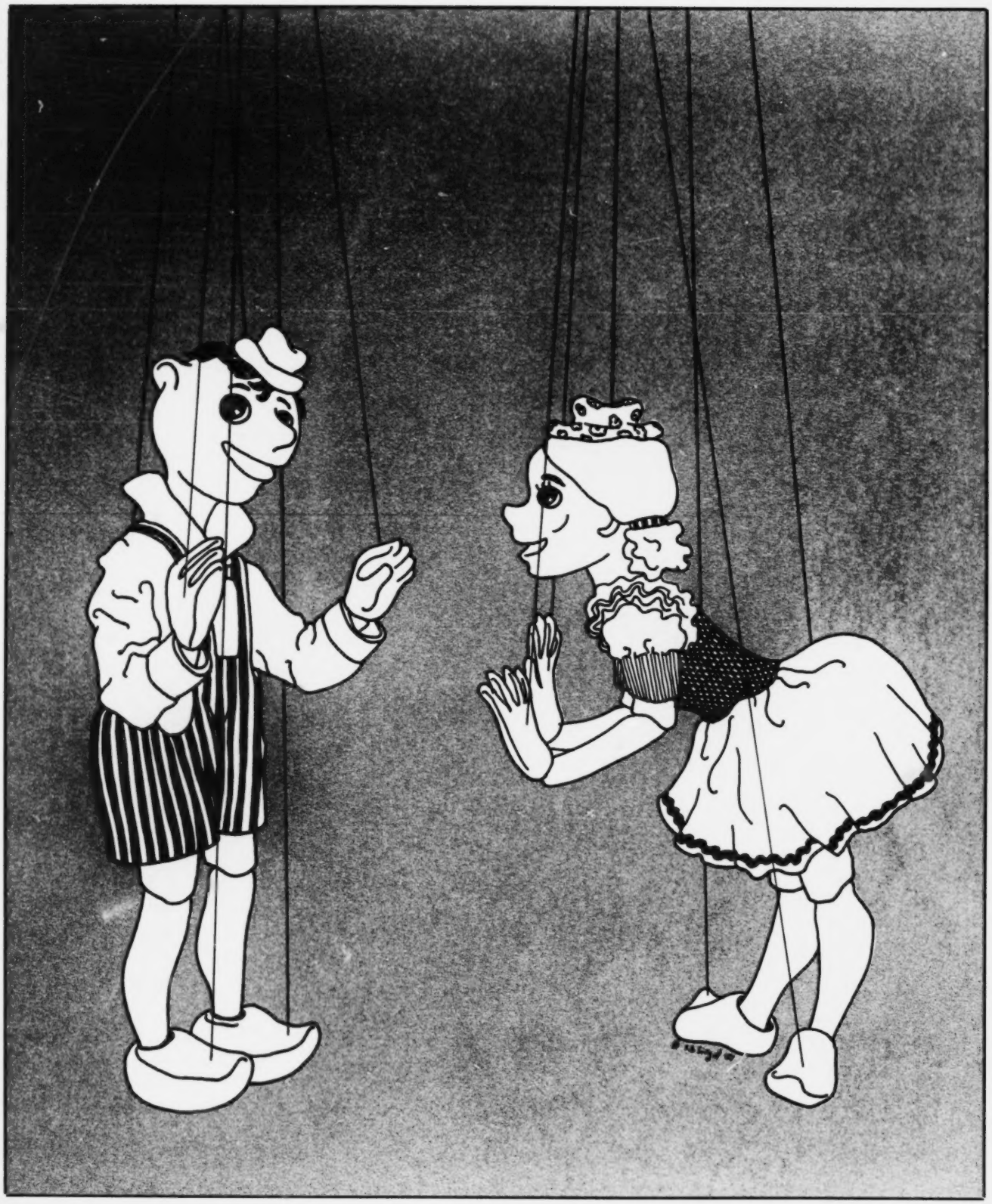


8. Add the trims and details to the body to enhance the character of the puppet.

9. Sew the body on to the "cloth neck" securely.



10. Add hats and hair made out of yarn and other materials such as cotton, brillo pads, and fur. Glue all the materials on the head.



40

AREA

Verbal Communication

TOPIC

Puppetry (Puppet Construction 2)

CONCEPT

Puppets can be made by students and used for self-expression.

OBJECTIVE

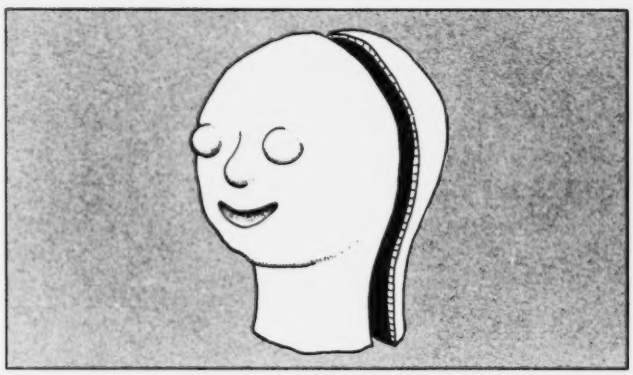
The student will be able to create a puppet to be used in telling a story or for self-expression.

RESOURCES

Plasticene clay; tissue papers; glue (white); water; cloth, trim, yarn, buttons; needles and thread; paint and brushes; art teacher; puppeteer

ACTIVITIES

1. Shape a head in three-dimensional form from plasticene clay (place on a stand, if possible).
2. Cut up several small strips of white tissue paper.
3. Add water to glue so that the glue can be easily brushed over the tissue paper.
4. Apply small thin, strips of tissue paper over the clay head, and brush the glue mixture over the tissue strips. Work slowly and evenly in applying the tissue; build up about three layers, and then let it dry for about a day or two.
5. Apply three to four more layers, again working evenly when applying the tissue. Let it dry thoroughly.
6. *Carefully* divide the head by slicing through both the hardened tissue and clay form. *Carefully* remove all the clay from each side of the head.



7. Put both sides of the head back together and glue strips of tissue over the seam. Let it dry for a day or two.
8. Paint the head with tempera paint, large areas first; let the head dry, and then add the details. Acrylic paint is better if it is available.
9. With cloth and trim, design and sew a body for the puppet. Attach the body to the neck area of the head with glue or thread. Make sure to leave an open area from the body through the neck into the head so the student's hand can fit into the body, and a finger into the head.

AREA

Verbal Communication

TOPIC

Puppetry (Conflict Resolution)

CONCEPT

One can examine values and conflicts, and determine a resolution through careful problem solving.

OBJECTIVE

The child will be able to scrutinize problems and identify various solutions in conflict situations through designing puppets, writing puppet shows, and playing the role of a puppeteer.

RESOURCES

Paper bags; art supplies, yarn and buttons; student-made puppets (see previous strategy sheets); student-made stage, scenery, props; cassette tape recorder, cassette tapes, various sound sources

ACTIVITIES

1. Children learn by doing and we should give them a chance to solve problems in a nonthreatening setting. Puppetry is an excellent way to begin to understand and examine values and behavior. It provides an opportunity which is both entertaining and useful, to act out a variety of situations and learn how to solve or cope with them. Puppets given children a feeling of security. Children find it easier to act out their feelings and beliefs through puppets.
2. A simple way to begin is to have the children make paper bag puppets. Small paper bags, available at any supermarket, can be used. Children can create characters by drawing the face and body on the bag. With the bag laid flat on the table, the bottom of the bag becomes the face. Yarn and buttons can be glued to the bag to add hair, a nose, mouth and eyes. After using "bag" puppets, students should design and make puppets according to the directions given on the previous strategy sheet.
3. For puppet shows, use and modify the following examples. But then, you will want your students to write scripts for shows and act them out.

   A. Problem Show

   This show presents a conflict between two characters and leaves it resolved poorly or not at all. In the show one character takes the position of the trouble maker, causing the problem, and the other has to resolve the conflict. These characters are called fluid and frozen respectively. The frozen character does not want to change and will continue to cause the problem until the fluid character, who wants to solve the problem, does something to change the situation. The show is stopped before the fluid character can solve the problem, and it is then up to the group to find different solutions. Example: One child is watching television; another child comes into the room and wants to change the station. No amount of reasoning will subdue the child. Fluid character turns to the audience and says, "What can I do?" "How can I solve this situation?"

B. Conflict Show

This show introduces positive role models. Probably, the best way to teach is by example. If we want children to learn something, we must make sure that there are examples that demonstrate the usefulness and value of what we are trying to teach.

There are a variety of concepts that are valuable in resolving a conflict. For children, the concepts should be simple and general ones that they can understand and relate to their world – like keeping calm in an argument, knowing what one's goal is. Introducing a third person or mediator to help solve a conflict or delaying the conflict so that people can cool down are all valuable ideas to keep in mind. Example: One child keeps throwing snowballs at another. The child being thrown at does not like it but does not know what to do. A suggestion is made that they make a game of it, and aim at a tree. But the first child will not agree and continues action.

C. Dilemma Show

This model helps to understand one's moral behavior. It encourages children to examine their values and talk about reasons for different kinds of behavior. In a dilemma show, the child finds oneself in a moral dilemma. The show is stopped when the character is on the horns of the dilemma and must make a decision on what to do. Example: A girl finds a transistor radio. She knows it belongs to someone else. It is a nice radio, and she has wanted one like that for a long time but she knows she can not get one. She thinks she knows the owner. The owner has several transistor radios, some of them much more expensive. The owner will probably buy another similar to the one the girl found. Should she give it back? Why? What if she does not give it back?

4. Teach your students to design and build a stage for your puppet shows, and the scenery and props necessary for each production. Have your students select various sounds and music to accompany the puppet shows.

IV
Nonverbal Communication

AREA

Nonverbal Communication

TOPIC

Mime

CONCEPT

Mime was an ancient Greek or Roman farce, in which people and events were mimicked and burlesqued. It is the art of characterization or of narration by body movement.

OBJECTIVE

The child will be able to define what is meant by the term mime through demonstration.

RESOURCES

Cards with activities on, mime actor

ACTIVITIES

1. Define the term "pantomime" (mime).
2. Do warm-up exercises to get children ready for mime. Sample: chew gum and blow a bubble; touch a stove which is hot, pull the hand away.
3. Using activity cards, divide the children into groups; have each group take turns and act out various activities.

   Examples of mime activities:

   a. Blowing up a balloon and it pops.
   b. Opening a soda can and it sprays.
   c. Driving a car and you lose your brakes and crash.
   d. Eating an apple and you find a worm in it.
   e. Walking along and you step on bubble gum which is still sticky.
   f. Brushing your teeth.
   g. Directing traffic as a policeman.
   h. Eating spaghetti.
   i. Playing an instrument in a marching band.
   j. Putting on make-up.
   k. Building a wall with very heavy rocks.
   l. Eating something very sour.
   m. Putting on a tight pair of pants.
   n. Blowing bubbles from a bubble holder.
   o. Putting on rollerskates or ice skates and skating.
   p. Getting a bad report card.
   q. Making a snowman.

AREA

Nonverbal Communication

TOPIC

Dance/Body Communication (Emotions)

CONCEPT

Dance is a form of nonverbal communication. Students dance to express emotions and communicate in a nonverbal manner.

OBJECTIVE

The student will be able to design a dance that will express feelings and communicate to others.

RESOURCE

Wordless records of tapes, record player, tape recorder, dance artist

ACTIVITIES

1. Discuss how dance is a way of communicating nonverbally. Dance can express emotions and feelings. Dance can tell a story.
2. Have the students choose an emotion. Make up a dance to express their emotions. Have an audience guess what emotion is being expressed.
3. Tell the students a simple story to which they can dance. Break class into small groups and have the groups dance the story. Note the similarities and differences in each interpretation.
4. Have groups make up their own story and dance to communicate the story. A narrator may be used to explain the story, as often is done in the theater.

Number IV-B-2

AREA

Nonverbal Communication

TOPIC

Dance/Body Communication (Order vs. Disorder)

CONCEPT

One can establish an awareness of order versus disorder through dance movements. Rules are an established guide and students can make their own to establish a rhythmic pattern.

OBJECTIVE

Children will become aware that movement and dance are based on pre-established rules. Rules establish order.

RESOURCES

Drums, dance artist, music teacher

ACTIVITIES

1. Have the children move to a drum beat, whenever they wish, with no specific organization.
2. With six to eight children in a circle, have them move in any pattern in their group. This shows disorder. Then give them a pattern to follow, for example:

   Four skips in, four skips out
   Four skips in, two jumps in place
   Four skips out, two claps in place
   Turn around and start again
3. Have the groups make up patterns of their own, with various rhythms.
4. Question the students on which they preferred. Why?

AREA

Nonverbal Communication

TOPIC

Dance/Body Communication (Machines)

CONCEPT

Machines move in an organized sequential manner.

OBJECTIVE

Students will be able to realize their bodies are machines. They will be able to invent a dance using their bodies as machines.

RESOURCES

Record player, records with or without words, dance artist, music teacher

ACTIVITIES

1. Discuss how the body acts like a machine.
2. Have the students decide what kind of a machine they would like to imitate. For example, a record player, coke machine, a blender, etc.
3. Have the students become familiar with their machine. Demonstrate the machine at rest, at work, when it begins and stops. What parts move? How?
4. Demonstrate the machine working properly. What happens when something goes wrong? When someone pushes a wrong button, or pulls out the plug? How does the machine act strangely?
5. Divide the class into groups. Each person is part of a giant machine. The first person begins moving, showing sequential movement.
6. Ask the children which they preferred – working alone or as part of a group? Why?

Number IV-B-4

AREA

Nonverbal Communication

TOPIC

Dance/Body Communication (Five Basic Positions of Ballet)

CONCEPT

Dancers must follow rules and practice many skills. Ballet is a structured form of dance that follows basic rules.

OBJECTIVE

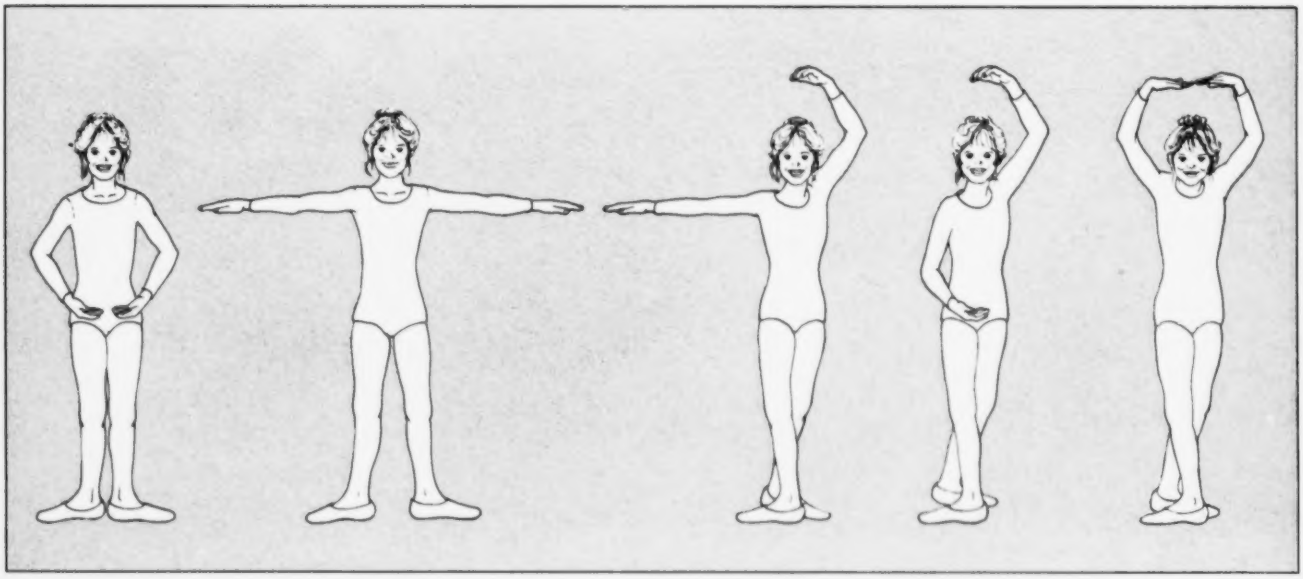
Students will be able to demonstrate the five basic positions of ballet.

RESOURCES

Records, record player, tapes, cassette tape recorder, dance artist, music teacher

ACTIVITIES

1. Ballet is a stylized dance which tells a story or creates a mood.
2. The five positions are the first foot and arm exercises a ballet dancer learns. They are the basic positions from which movements start and end.
3. Demonstrate the leg and arm positions separately. Then coordinate the leg and arm positions. Work with the students until they can demonstrate the five basic positions.
4. Break into small groups. Choreograph a short dance that expresses a story using some of the five basic positions of ballet.
5. The five basic positions are as follows:
   a. Heels together, toes turned out as far as they can.
   b. From first position, the right foot slides to the side, the weight is balanced on both feet.
   c. The right foot is pulled back to the left foot; the right heel is against the left instep.
   d. The right foot slides forward in front of the left foot. The heel of the right foot is in line with the toes of the left foot.
   e. The right foot slides straight backward until toes of the right foot touch the heel of the left, and visa versa.



Number IV-B-5

AREA

Nonverbal Communication

TOPIC

Dance/Body Communication (Shadow Play)

CONCEPT

Shadows can be a means of expression.

OBJECTIVE

The student will be able to express self through shadows movement.

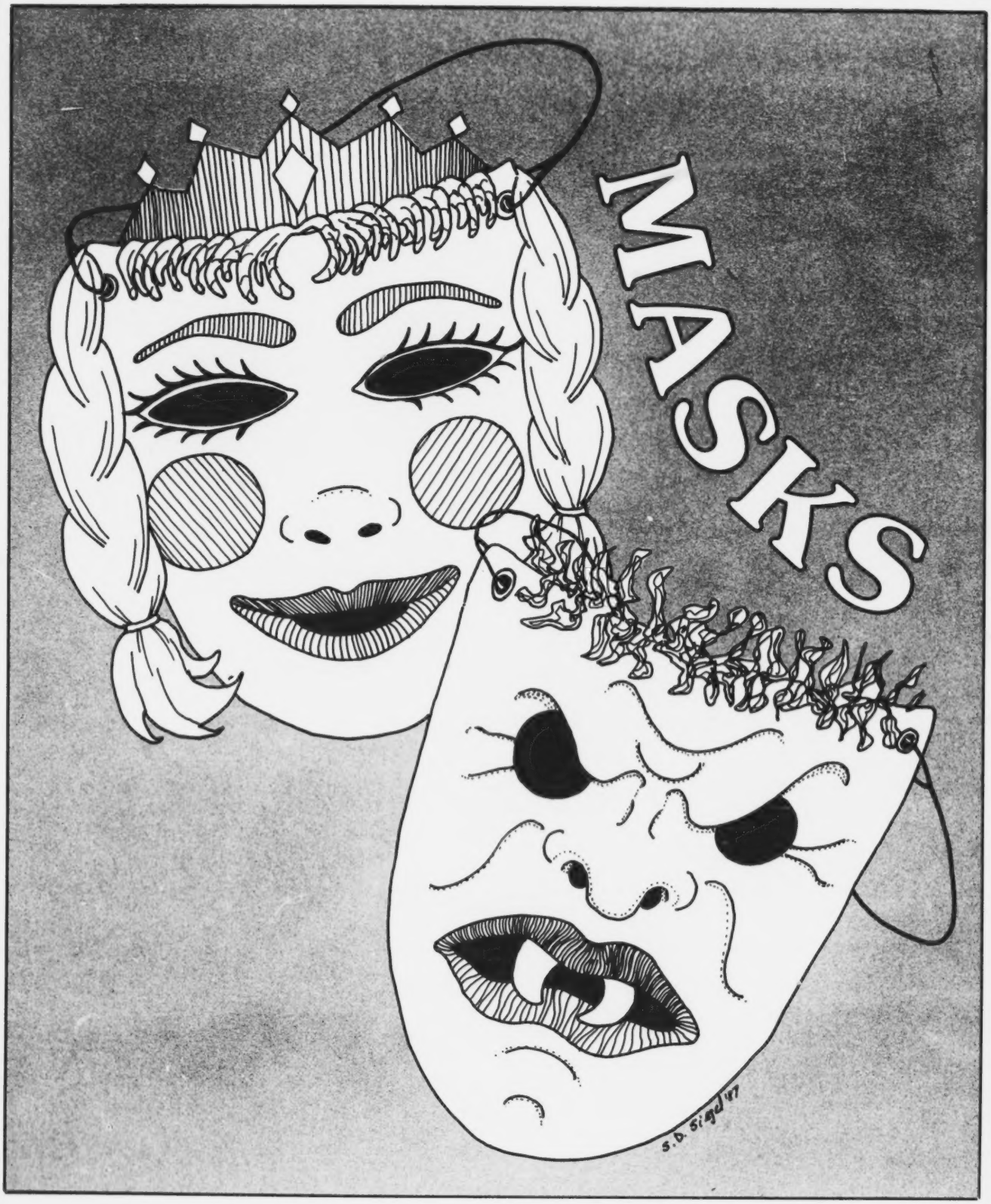
RESOURCES

Large sheet, projector, activity cards

ACTIVITIES

1. Set up a sheet as a screen in front of the room. Place a projector behind, so the light shines on the sheet. Place chairs around in front of the sheet to give a theater effect.
2. Have the students, one at a time, choose a card with an activity on it (e.g., climbing stairs, getting up in the morning).
3. Have the students go behind the sheet and act out the activity without talking. Other students should try to guess what is being acted out.
4. After everyone has had a chance to act, have a discussion on shadows. Questions might be:
   a. What color is a shadow?
   b. Can you see details in a shadow?
   c. What is an outline?
   d. Can shadows change sizes? Why?
   e. What is needed to make a shadow?

   Relate the answers to the topic of communication. What can shadows communicate? What are shadows not able to communicate?
5. Have your students, either individually or in groups, design and present shadow plays to the class. Emphasize the important of selecting body movements which communicate ideas clearly.


MASKS
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AREA

Nonverbal Communication

TOPIC

Masks

CONCEPT

Masks can show a wide variety of expressions using facial features.

OBJECTIVE

The student will be able to express an emotion in mask form and create the image in clay.

RESOURCES

Clay, clay tools, paper towels, sponges, water, glazes and underglazes, art teacher

ACTIVITIES

1. Give a demonstration on the proper use of clay – how to attach one piece to another, how to create textures, etc.
2. Roll out a piece of clay about 1/4" thick and large enough to cover the face. Roll it on a paper towel.
3. Place a clay slab on the student's face. Students can work in pairs to help each other. Press in around the eye, nose and mouth areas. Cut a slit at the mouth area so the student can breathe easily. Press and mold the clay around the chin and forehead. Take the clay off the face and *carefully* shape it over crumpled paper towels.
4. With extra clay and clay tools, add features and details to the mask (e.g., coils for hair, eyebrows and lips, eyes, eyelids, lashes, mustaches, ears, glasses). Be sure to attach all the pieces to the base securely. Wipe over the mask with a damp sponge to smooth out all the cracks.
5. Let the clay mask dry for three to four days, then fire it in the kiln.
6. Use underglaze to highlight the details of mask the (e.g., eyes, mouth, hair). Then apply two coats of clear glaze over the entire mask. Fire again in the kiln.

54

Number IV-D-1

AREA

Nonverbal Communication

TOPIC

Clownology (Artist Performance)

CONCEPT

A clown was originally a peasant, a rustic. A clown is a person who entertains in a circus or vaudeville by antics, jokes, and tricks.

OBJECTIVE

The child will be able to answer questions about the art of clownology through watching the artist.

RESOURCES

Clown

ACTIVITIES

1. Have a clown give a performance.
2. Show films of clowns acting.
3. After the performance or film, have the children interpret what they saw. What messages were conveyed? How were they conveyed? What acting techniques do clowns use? What props do they use? How do facial make-up and costumes fit into a clown's acting routine?

Number IV-D-2

AREA

Nonverbal Communication

TOPIC

Clownology (Research and Reports)

CONCEPT

One can communicate emotions and ideas through clownology.

OBJECTIVE

The child will be able to act like a clown, expressing various emotions through facial expressions and body gestures.

RESOURCES

Library/resource center, cosmetics, art teacher, clown

ACTIVITIES

1. Have the children research famous clowns and give reports on them.
2. Have the children read books on clowns.
3. Set up school displays on clown faces. The faces should be drawn and painted by your students.
4. Have the students make themselves up as clowns; teach them to express certain emotions through facial expressions and other body gestures.

Number IV-D-3

AREA

Nonverbal Communication

TOPIC

Clownology (Portraits)

CONCEPT

Portraits show an image (clown) through paintings and drawings.

OBJECTIVE

The child will be able to develop painting and drawing techniques through creating clown portraits.

RESOURCES

White paper, paint, markers, brushes, pencils, clown, art teacher

ACTIVITIES

1. Discuss portrait painting; show examples of famous clown paintings. Teach the different techniques used in painting to create various effects and moods. Show the uniqueness of each clown portrait and discuss the reasons for the uniqueness.
2. Have a clown put on a face and costume, and model for the class.
3. Have your students sketch the model on large sheets of white paper. They may do any part or all of the clown. The sketches may be abstract, realistic, impressionistic, or surrealistic.
4. Finish the picture by painting or using markers.

AREA

Nonverbal Communication

TOPIC

Clownology (Student Performance)

CONCEPT

Clowns wear special costumes and cosmetics, and act in special ways for the particular roles they play.

OBJECTIVE

The child will be able to establish an identity as a clown, and use make-up, clothing, facial expressions, and body actions in a performance.

RESOURCES

Cosmetics; costumes; props used by clowns; videocassette recorder, camera, cassette; clown; art teacher; photographer

ACTIVITIES

1. Have the children design their own clown faces.
2. Have the children make up their faces according to their designs. Take photographs of the faces and display the photographs.
3. Have the children select their costumes and find appropriate clothing.
4. Put together all the "clowns," complete with make-up, costumes and "personalities."
5. Give time for the children to practice their clown routines.
6. Have a clown performance for an audience; videotape the performance, and analyze the performance in terms of communication techniques.

Number IV-E-1

AREA

Nonverbal Communication

TOPIC

Sound/Music (Recording Sounds)

CONCEPT

Sound acts as communication.

OBJECTIVE

The child will be able to create a sound composition.

RESOURCES

Cassette tape recorders and cassette tapes, pencils and paper, markers, music teacher

ACTIVITIES

1. Record household sounds (blender, doorbell, phone, etc.) and have the children guess these sounds.
2. Record sounds from various locations (school, home, shopping center), and have your students analyze these sounds.
   a. Where are these sounds from?
   b. What do these sounds tell someone?
3. Divide the children into small groups and have each group record sounds in one or more of the following categories:
   a. Kitchen
   b. School
   c. Playground
   d. Restaurant
   e. Night sounds
   f. Summer/winter sounds
   g. Other sound sources
4. Each group should design a "sound score" (drawings identifying the sounds as they occur on the tape) for the class to follow as the tape is played.

Number IV-E-2

AREA

Nonverbal Communication

TOPIC

Sound/Music (Sound Composition)

CONCEPT

Sound elicits certain moods and acts as a communicator.

OBJECTIVE

The child will be able to create a sound composition.

RESOURCES

Cassette tape recorder and cassette tapes, pencil and paper, markers, music teacher

ACTIVITIES

1. Have each student design a "sound score" to identify the sounds which will comprise the sound composition. The student should include the number of seconds or minutes each sound will last. The score should also indicate the number of different sound sources happening at once.
2. Allow the student enough time to record the sound composition – several trials may be necessary.
3. Have a "sound concert" for your class and discuss what each sound composition seems to convey. Does the composer agree?

Number IV-E-3

AREA

Nonverbal Communication

TOPIC

Sound/Music (Mood in Music)

CONCEPT

Moods in music can be expressed through writing, dance, painting, drawing, and other art forms.

OBJECTIVE

The child will be able to interpret the moods of music in at least one way.

RESOURCES

Recordings or tapes of instrumental music, pencils and paper, paints, music teacher, art teacher, dance artist

ACTIVITIES

1. Play a recording of an instrumental music composition, and ask your students to:
   a. Interpret the moods of the music by writing a short story or poem to go with the music.
   b. Interpret the moods of the music by creating a dance.
   c. Interpret the moods of the music by painting or drawing an image.
2. Ask the music teacher, art teacher, and/or dance artist to identify with the students the techniques used in an art form which cause people to think of various moods. They should refer to the student compositions created from doing the activities listed on Activity Sheets IV-E-1 and IV-E-2.

Number IV-E-4

AREA

Nonverbal Communication

TOPIC

Sound/Music (Rhythm)

CONCEPT

Rhythm instruments can be used to tell a story. Sounds can be transferred to symbols.

OBJECTIVE

The child will be able to choose appropriate rhythm instruments and sounds to convey a story to the class, and be able to write a score showing the same.

RESOURCES

Rhythm instruments—cymbals, blocks, bells, triangles, sticks, drums, and others; paper, pencils, and rulers; music teacher

ACTIVITIES

1. Divide your class into groups (four or five people to each group) and give each group a simple story. An example: Two people were in a deep forest alone. Suddenly, there was a loud noise. The people were frightened. Footsteps were heard coming closer and closer. The two people were shaking when, suddenly, there stood a monster.
2. Have the children choose the rhythm instruments they want to use for their story.
3. Give the children time to practice developing their story on the instruments.
4. Have the groups perform for the class, and have the class try to guess what each story is about.
5. Have the groups choose symbols for each sound, and design a score describing the sounds.
6. As a more advanced activity, the students could put the symbols into measures using rules of rhythm and note values.

AREA

Nonverbal Communication

TOPIC

Photography (Teacher Information)

CONCEPT

Photography is a complicated form of the visual arts. It is one of the most innovative and articulate means an artist can use to communicate.

OBJECTIVE

The student will be able to use the camera as a communicator and as an art.

RESOURCES

35mm Single Lens Reflex camera, film, notebook to write and mount pictures in, photographer

ACTIVITIES

1. Photography as a Useful Tool for Teaching
   a. In the normal routine of classroom teaching, take out a camera and ask, "Who wants to take pictures?" Everytime the response is the same: All hands in the air, smiles on faces, and excitement from every desk. You have started a thought process which can be valuable to you as a teacher. Thought processes are influenced in the following ways:
      (1) Conceptualizing of learning goals. Students start thinking of ways to express ideas, theories, and concepts in visual terms.
      (2) Ecology of thinking. Children seek objects and spaces in the room or school to use as illustrations which they would normally never perceive as having alternate functions (e.g., a bookcase for "latitude," or a stairway bannister for "longitude").
      (3) Creative representation of concepts. With guidance from the teacher, the subject matter, composition, and closeness (distance from lens to object) are used to creatively and intellectually represent concepts (e.g., up and down or near and far, division and multiplication, or animals and reptiles).
      (4) Organization of thinking. The steps used are highly structured, and the children themselves go through these steps and end up organizing projects themselves (e.g., who will shoot what, who will write, who will choose subjects, and who will get their picture taken).
   b. In what ways, other than "learning" can the kids benefit from such projects?
      (1) Team Effort. Sharing is reinforced.
      (2) Self-Esteem. Children see themselves and their peers on film and have a finished product that they helped create.
      (3) Positive attitude about the class and the teacher.
   c. Some of the things you will need to know and have for photography projects include:
      (1) Knowledge and a little experience in using a

camera. It is easy! It takes about an hour to learn everything from loading the film, adjusting the aperture and speed, taking the picture, and winding the film, to composing your shot. Now you can show your students. Explain the process by using examples (e.g., when you are out in bright sunlight your eyes squint —adjusting your eyes to take in less light). In intermediate grades you may want to compare the camera to the eye (e.g., aperture is the pupil, film is the retina, eyelid is the shutter).

(2) Film — color print film for prints, slide film for slides, film for black and white prints.
(3) A carousel projector if you design and develop a slide-tape presentation.
(4) Cassette tape recorders and cassette tapes.
(5) Display materials such as poster boards, mats, or construction paper.
(6) A 33mm SLR (Single Lens Reflex) camera.
(7) A designated time period in the day (or week) set aside specifically for the project.

2. Photography and Communication

a. Photography is a complicated form of the visual arts. In terms of communication it lends itself well to many modes of expression. Historically, photography was never considered an art, until the last few decades when it was recognized as one of the most innovative and articulate means an artist can use to communicate. Is the child who learns to use a 35mm SLR camera, and who takes pictures of friends an artist? Indeed yes, when technical knowledge of the camera, properties such as light, color, and composition, and guidance from the teacher intervene. Since there are so many different forms and uses of photography, the utilization of photography as a teaching medium can create pupil/teacher interest and excitement, and can be directed in many special areas of the teaching curricula.

b. Photography is one of our most significant forms of communication. In terms of photography and communication, the statement "What you see is what you get" is, upon a closer examination, quite an ambiguous statement. One must ask another question: "Is what I 'see' *always* what I get?" It is at this point of teacher/student discussion that the teacher must undertake a closer examination of the process of "seeing." This could get quite philosophical. There are many books and articles written about the aspects of "seeing" in photography. It is sufficient to say that "seeing" in photography, for our purposes, is binary: first, the picture-taker sees the image through the lens of the camera and attaches preconceptions to it. Second, the picture-viewer has other preconceptions, and consequently "sees" the photograph differently. It is important to note these ideas to the student so a clearer understanding of the complexities of *photography* and *communication* transpire.

c. A good starting point is a lesson on the similarities between the camera and the eye. This is easy to understand and starts the students off on a concrete level.

d. Is what we see really what we get? Before a student even picks up the camera, there must be discussion leading to the student's awareness of "getting" and communicating. Are they one and the same? Yes, because the finished product, the photograph, is a representation (communication) of one precise and unique "moment" when the camera's shutter clicked and captured that moment on film — later to be processed into a print for others to see. The student should consider several important questions:

(1) Who will see the print?
(2) Will the art teacher see something different?
(3) Will my classmates see what I wanted to capture ("get")?
(4) What would my classroom teacher "see" in this print?

The concept of photographic communication takes form once these questions are examined and explored by the student. The photo-journal is an excellent way to deal with this and gives the student a sense of ownership.

e. It is through the following lesson plans and evaluative measures that the student learns:

(1) How different cameras work.
(2) The parts of these cameras and their functions.
(3) How to *communicate* an "idea," "expression," "mood," "emotion," or "viewpoint/perspective."
(4) How to explore, inquire, define, and articulate (through the photo-journal) the question: "Is what you see REALLY what you 'get'?"

3. Basic Camera Parts

Cameras have these basic components:

a. The *frame* is "light-tight" and holds the parts of the camera. Sometimes referred to as the camera's body.

b. The *lens* allows light rays which are reflected from the image to enter through it and exposes an image on to the film inside the body of the camera.

c. *Aperture*, or *f-stop*, controls the amount of reflected light entering through the lens.*

d. A *shutter* controls the amount of time the aperture is open. It is similar to a little door which quickly opens and shuts (as do our eyelids).

e. A *shutter control* can be manually set to varying degrees from completely open to 1/2000th of a second.*

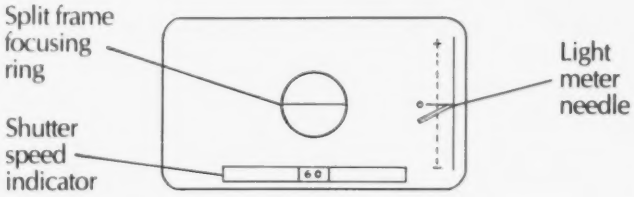
f. The *shutter release button/lever* activates the shutter.

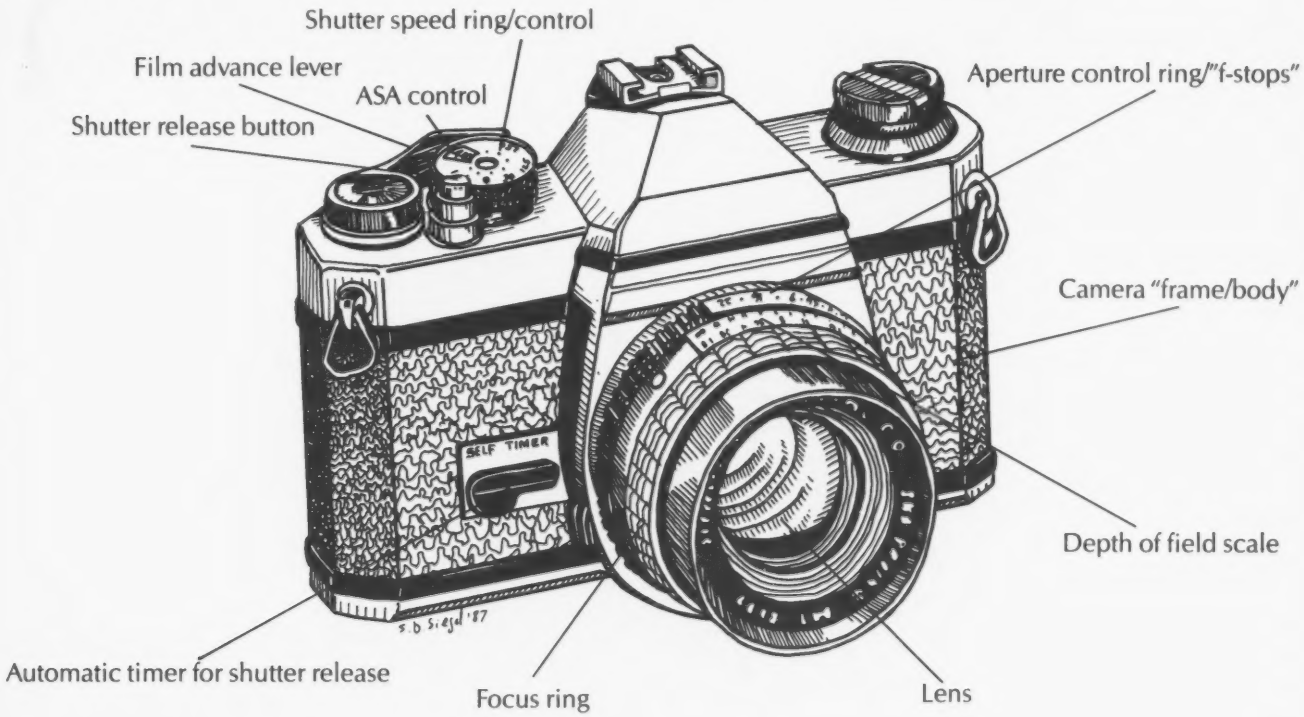
g. A *film advance control* pushes the film inside the camera forward to the next frame.

h. A *viewfinder* is the opening of a camera that you look through to see the image you are photographing. The viewfinder on a 35mm SLR camera is like the viewfinder on other cameras, but gives you the exact image of your subject. In other words, what you see is an image that is coming directly through the lens. It gives additional information such as focusing, a light reading (light meter), and in some cases, tells you what settings are in operation.

i. To *focus*, there is a ring that turns clock- and counter-clockwise that makes the image either clear, or fuzzy.*

j. The *light meter* is built into the viewfinder and is simply a small needle-gauge that you must center to get just the right amount of light required for a particular photograph. This is accomplished by adjusting the shutter speed and/or the f-stop.*





* Only found on 35mm SLR cameras.

4. Different Kinds of Cameras

The basic mechanical functions and concepts of all cameras are the same. It is only the features of cameras that make them differ in category. There are three types of cameras:

a. Instamatic (TM) Cameras
b. SLR (Single Lens Reflex) 35mm Cameras (normal and large format)
c. Instant (automatic) Cameras (Polaroid) (TM)

Simple or Instamatic Cameras. All settings (speed of the shutter, aperture openings, film speed) are pre-set, thus allowing the photographer the simplicity of "aiming and shooting."

SLR 35mm Cameras. This camera has adjustable controls which allow the photographer to change the various settings of the aperture (lens opening), film speed (ASA), and shutter time (how long the shutter stays open to allow light to enter the lens and expose the film).

Many recent models (1976 and up) have all these features, either to use in a *manual* mode or an *automatic* mode. Automatic mode is either *shutter priority* (you set the aperture and the camera automatically sets the shutter's speed), *aperture priority* (you set the shutter speed and the camera sets the aperture), or on some expensive models, both "priorities." In the manual mode, you have control over all settings.

When working with children, using automatic SLR's defeats the purpose of teaching the mechanics of the camera and the properties of light.

Instant (One Step, TM) Cameras. This camera offers some advantages of the simple camera and the SLR 35mm camera. It has a light-setting control (which involves some guesswork and experimentation) and can get close-in to the subject. These are similar to the SLR camera, but in addition, it has the simplicity of the instamatic camera with the added advantage of seeing the photograph appear almost instantly, without any processing involved.

The instant camera is ideal to use with children from grades K-3. Since their fine motor-skills are not fully developed, "aiming and shooting" is best, and the instant availability of the photograph is exciting. When working with very small children and severely handicapped children, a "Sonar One Step" (TM) is ideal, since there is no focusing. The camera sends sound waves, which bounce off the subject and back to the camera, and the focus control is set all within a matter of a second.

5. Film

Each kind of camera requires a certain type of film, yet the basic concept is the same. Light enters the lens and on to the film, whose surface is coated with silver particles and light-sensitive materials. It creates on the film a "negative" which is processed into a "positive" (the actual print we see).

There are several categories of film:

a. Black and white prints
b. Color prints
c. Color slides
d. Instant film cartridges

Each category has several types of film for different purposes. You should go to a quality photo-lab and ask the salesperson to identify the film that fits your camera and meets your needs.

6. Taking a Picture

There is no one way to take any given picture. Each photographic situation presents the photographer with a set of variables. The student should become aware of these variables and how they relate to the questioning of the statement: "What you see is what you get."

The student must ask the question: "What *am* I seeing, and how many different ideas/emotions/expressions can I get?"

Here are general guidelines to follow when trying to answer this question as each shot is taken:

a. *Light.* Lighting (light-rays being reflected off the image and entering the lens), and shadows cast by either the image (subject) or surroundings (background or foreground).
   (1) Always keep your back to the sun (or in a classroom, the windows).
   (2) Instant cameras produce best results in a classroom with a flash, and the light/dark setting in the middle zone. Instamatic cameras definitely need a flash for classroom pictures. 35mm SLR cameras (with high-speed, 400 ASA film) do not require a flash. However, when you are taking the picture, do not depend completely on the light meter as being "truthful." The meter is simply taking an overall average light reading, and shots can be over or under exposed. Step right up to your subject (about five inches from the face), and THEN take a light reading. Adjusting the aperture at this close range will give you an accurate reading. Now back away to

your original position and take the picture. You may notice that the meter reads incorrectly, but this is okay.

If you have low-speed film in your 35mm SLR camera while taking pictures in the classroom, use a flash. The pictures will have more quality (color resolution) than with the popular high-speed film.

INSIDE:
Low-speed film plus flash = good shots

INSIDE:
High-speed film = adequate shots

OUTSIDE:
Low-speed film = good shots on a sunny or partly sunny day

OUTSIDE:
High-speed film = fairly good shots on a cloudy day

b. *Subject Distance.* Any beginning photographer has the tendency to back off from the subject, allowing too many unnecessary distractions to diminish the focus on that subject.

The picture-taker should "zoom/zero-in" on the subject and capture as much of that subject as possible.

It may be the intention of the picture-taker to include the foreground and/or the background in the shot. If black and white film is used, consider the design or pattern of the background. If color film, is used, consider the above *plus* the color combination of the subject and background/foreground. Keep in mind that the composition of the shot should have the central subject/image somewhere near, or around the center of the viewfinder, with the foreground/background framing the subject.

c. *Subject activity/expression.* There are few things worse than a subject posing for a picture. What you see IS exactly what you get – a person who is trying to smile at a camera! It may be well to talk about body language to students at this point and how a posed picture shows false emotion. It is, however, okay if that is what the picture-taker wants.

Try to "capture" subjects DOING things, even if you have to tell them "do NOT look at the camera, look over my shoulder, if you have to."

In an inactive situation, try to capture a subject at the right moment, in an intensive facial expression.

When shooting groups of subjects, make sure they are either DOING or EXPRESSING something. Children always want to pose when they are taking pictures. Try to guide them away from this.

AREA

Nonverbal Communication

TOPIC

Photography (Operation of a Camera)

CONCEPT

Light enters through the lens. It is that light which is reflected off the image. By manually adjusting the controls of the 35mm camera, the student will begin to understand how light affects film exposure and how the camera works.

OBJECTIVE

The student will be able to hold and operate a 35mm SLR (Single Lens Reflex) camera.

RESOURCES

35mm SLR camera, film, photographer

ACTIVITIES

1. Open the camera up and show the "take-up reel" with notches on it, and place the canister of 35mm film into the "feed" space. For each step, have the student repeat what you have done.
2. Place the film into the wind-up spool and close the camera.
3. Let the student hold on to the camera. ALWAYS MAKE SURE that the strap is around the neck so if one drops the camera, it will not fall to the floor. Let the student play with the camera, to get the feel of its weight and shape.
4. Allow the student to look through the viewfinder. Beforehand, make sure the camera is NOT in focus, thus allowing a blurred image to appear first.
5. Show the outer focus ring and let the student slide it back and forth until the image is clear. Allow as much time as needed; this may be very new to the student.
6. Turn the advance lever to "on" position (activating the light meter) and ask the student to find a subject to "shoot." After the camera is properly focused (teacher checks), let the student adjust the f-stop ring and shutter-speed control until the needle is in the proper position.
7. Explain that the camera must be held steadily, and the shutter release button should be squeezed.
8. When the student feels comfortable with the camera, tell him/her to squeeze the button at the exact "moment" desired. Reinforce the idea that picture-taking involves pressing the release button, which "captures" the "moment" on film.

Number IV-F-3

AREA

Nonverbal Communication

TOPIC

Photography (Eye vs. Camera)

CONCEPT

The parts of the camera perform the same function as those of the eye. These parts are similar in their construction.

OBJECTIVE

The student will be able to demonstrate that the camera and the eye are similar in parts and function.

RESOURCES

35mm SLR camera (not loaded), chalkboard with drawing of the eye or reproduction of the same, diagram of the camera, photographer

ACTIVITIES

1. Ask the students to choose partners and examine their eyes. Question them about what they see. Point out the "dark center," the "colored part," and the "eyelid."
2. Turn off the lights for a few minutes and while waiting, ask the students if anyone knows what will be different when the lights are turned back on. The pupil will be larger and within a few seconds, will get smaller. Explain that the eye is compensating for the loss of light by enlarging its pupil, thus allowing more light to enter. This can be compared to the *aperture* of the camera. On most 35mm cameras, when opened up, it can be seen and adjusted by turning the aperture ring around the lens.
3. With the camera still open, push the *shutter release button* and allow small groups to hear the *shutter* click. Set the *shutter-speed* control to "one second" (the slowest speed setting available) so the students can see it in slower motion. Compare this to the eyelid.
4. Explain how the eye has a transparent covering, also called the lens, as does the camera. Explain how the lens allows reflected light rays to enter the eye (camera) and pass through the iris (aperture), which may be anywhere between very large to very small (depending on the amount of reflected light or intensity of the light), through the camera body (eye), and finally on to the film (retina), where an "exposure" (image we see) appears.
5. Compare the film to the retina. Film, when inside the "light-tight" camera body, is layered with silver emollients which are light sensitive. While light makes these intensers darker, the absence of light does not "activate" them. When the film is processed, this light/dark image is called a negative, since all the light areas of the image caused the emollients to darken, and the non-light areas (shadows) leave a clear emulsion layer on the film. When a negative is printed, it becomes positive (the actual photograph we see). The retina, however, has "rods" and "cones" which act in a similar manner to those silver emollients, sending light and dark (with color- signals) impulses to the part of the brain where vision is centered.

Number IV-F-4

AREA

Nonverbal Communication

TOPIC

Photography (Instant Camera)

CONCEPT

Light that is reflected off an image enters the lens and is exposed onto "instant" film plate. There are significant differences between an instant camera and a 35mm SLR camera.

OBJECTIVE

The student will learn how to operate an instant camera.

RESOURCES

"Sonar" instant camera, box of instant film, photographer

ACTIVITIES

1. Open the film-loading compartment and show the student the rollers, motor-drive mechanism, and "open/close" door.
2. Explain how the rollers press the chemicals on the instant film plate, how the motor-drive mechanism forces the film plate past the rollers, and how the plate is pushed out through the "door," thus producing a film plate that develops rapidly.
3. Have the student hold the camera (with a strap around the neck) to get the feel of the weight and size.
4. Show the student how to hold the camera so that the fingers do not prevent the film plate from sticking inside the camera.
5. Show how the first finger presses the red button (shutter-release) and that a very steady hand is required to prevent a blurry picture.
6. Explain how to attach the flash unit and lock it in place. Explain how to turn on the flash unit and wait for the "ready" (red) light to go on, indicating that the unit is charged to flash.
7. Explain how the light control either makes the picture lighter or darker (to varying degrees), and that there is a degree of guesswork (involving some experimentation) with exposure control.
8. Explain that in "auto-mode" the "sonar" device located on the right-front-top of the camera sends out sound waves to the object being photographed, and bounces back, setting the focus to a near-perfect setting. A comparison with the radar of submarines and porpoises may be appropriate.
9. Have the student look through the view-finder, decide on a subject to photograph, and take a picture.
10. Wait a few minutes. The claim of instant pictures is not entirely true; the image does not develop its full color resolution until approximately five minutes. See what adjustments, if any, are needed either with steadying the hand, or adjusting/compensating the exposure dial.

AREA

Nonverbal Communication

TOPIC

Photography (Portraits)

CONCEPT

Technical skills are needed to take portraits, and language arts skills to "celebrate" another person (i.e., communicate feelings about another).

OBJECTIVE

The student will be able to take a portrait picture of a friend or classmate with either an instant or 35mm camera and will be able to write an essay/biography about that person for photo-journal.

RESOURCES

Film and camera, notebook suitable to write and mount pictures in, photographer

ACTIVITIES

1. Have the student select (or you may assign) another person to photograph.
2. Have the student tell the subject exactly where to stand or sit and take the picture.
3. When the picture is processed, have the student write an essay/biography in a rough draft form. Go over the writing with the author and discuss grammar, spelling, and other mechanical changes.
4. Have the student write the final copy and mount the portrait along with the essay/biography in the photo-journal.

Number IV-F-6

AREA

Nonverbal Communication

TOPIC

Photography (Autobiographical Essay)

CONCEPT

People can communicate perceptions of themselves through photography and autobiographical essays. There can be a "celebration" of oneself through the arts and language.

OBJECTIVE

The student will have a self-portrait taken in a selected location, and will write an autobiographical essay for the photo-journal.

RESOURCES

Camera, film, photo-journal, photographer

ACTIVITIES

1. Have the student select another peer to take a self-portrait with a camera.
2. Have the student select the location. This selection will probably tell something about one's self-concept and will be communicated in the photograph, and probably in the autobiography.
3. When the photograph is processed, have the student write, in rough draft form, an autobiographical essay. Discuss with the student any technical changes that may be necessary.
4. Have the student mount the photograph in the photo-journal along with the autobiography. Repeat this procedure several times over an extended period of time to gain insight into changes regarding self-awareness/self-esteem, and how they are articulated.

Number IV-F-7

AREA

Nonverbal Communication

TOPIC

Photography (Emotions)

CONCEPT

Emotions are communicated by different ways. Body language and facial expressions are important modes of communicating feelings/emotions.

OBJECTIVE

The student will be able to take various pictures of others showing a variety of emotions. These emotions will then be communicated through the student's writing about them.

RESOURCES

Camera and film, photo-journal, photographer

ACTIVITIES

1. Have the student photograph peers, family members, and others portraying emotions/feelings of different extremes (fright, anger, happiness, love).
2. Have the student photograph various peers (and even perhaps a willing teacher) communicating emotions/feelings to others.
3. After the photos are processed, have the student examine and discuss the pictures with the class and teacher. The discussion should center around the photographer's perceptions, as well as those of the class and teacher.
4. These perceptions can be written down in chart form and placed with the photographs in the student's photo-journal.
5. At a later time the student may wish to re-analyze the perceptions of the portrayed emotion/feeling photos and write about those changed perceptions in a separate part of the journal.

AREA

Nonverbal Communication

TOPIC

Photography (Facial Expressions)

CONCEPT

One can explain the meaning of emotions through facial expressions.

OBJECTIVE

The student will be able to express emotions through observation of facial expressions.

RESOURCES

Facial slides or photographs, magazines, art materials for the collages, cameras and film, carousel projector, photographer, art teacher

ACTIVITIES

1. Have the students view various pictures from magazines, slides or photographs that typify certain emotions such as loneliness, love, joy, hatred, fear, surprise, hunger, or jealousy.
2. First, in small groups (five or six), give the students a variety of pictures. Have them categorize the photographs according to the emotion depicted. Some pictures may fit into more than one category (e.g., surprise and/or fear might be similar when viewing a facial expression).
3. Next, have the students find pictures in magazines and create collages on emotional themes.
4. Have the students take photographs of faces and design a slide presentation accompanied by a photoessay.

APPENDICES

APPENDIX I

SAMPLE EVALUATION INSTRUMENTS

Photography/Pre- and Post-Test
(Parts A, B, and C)

Nonverbal Communication/Pre- and Post-Test

Puppetry/Pre- and Post-Test

Student Opinion Form

Class Observation Checklist

Teacher Survey Form

Principal Survey Form

Artist's Evaluation Form

Photography/Pre- and Post- Test *Part A*

Directions: Next to each term, place the number of that term's definition in the space provided.

TERMS	DEFINITIONS
___Film Advance Control	1. Sometimes called the camera's "body," this holds all the camera parts together.
___Light Meter	2. To do this, you must turn the outer ring in order to make a "fuzzy" image clear.
___Aperture (f-stop)	3. This pushes the film inside the camera forward to the next frame.
___Lens	4. The opening that you look through to see the image that you are photographing.
___Shutter	5. This can be manually set to varying degrees from open to 1/2000th of a second.
___Frame	6. This activates the shutter.
___Viewfinder	7. A small "needle" type gauge which tells how much light is entering through the lens.
___Shutter Control	8. This is found only on 35mm "SLR" cameras; it has a light meter and focus ring inside it.
___Shutter Release Button	9. This allows light rays reflected off the image to enter the camera and "expose" the film.
___Focus	10. This controls the amount of time the aperture is open. Its function is similar to that of our eyelids.

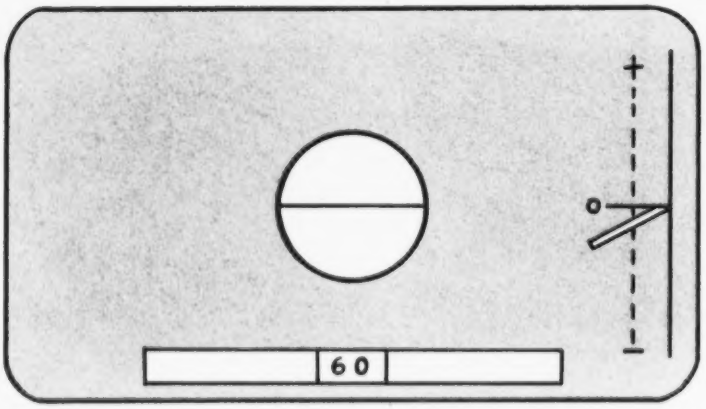
Photography/Pre- and Post-Test *Part B*

Directions: Draw a line from the words naming the parts of the camera *viewfinder*, to their proper place on the diagram.

* split-frame focus *

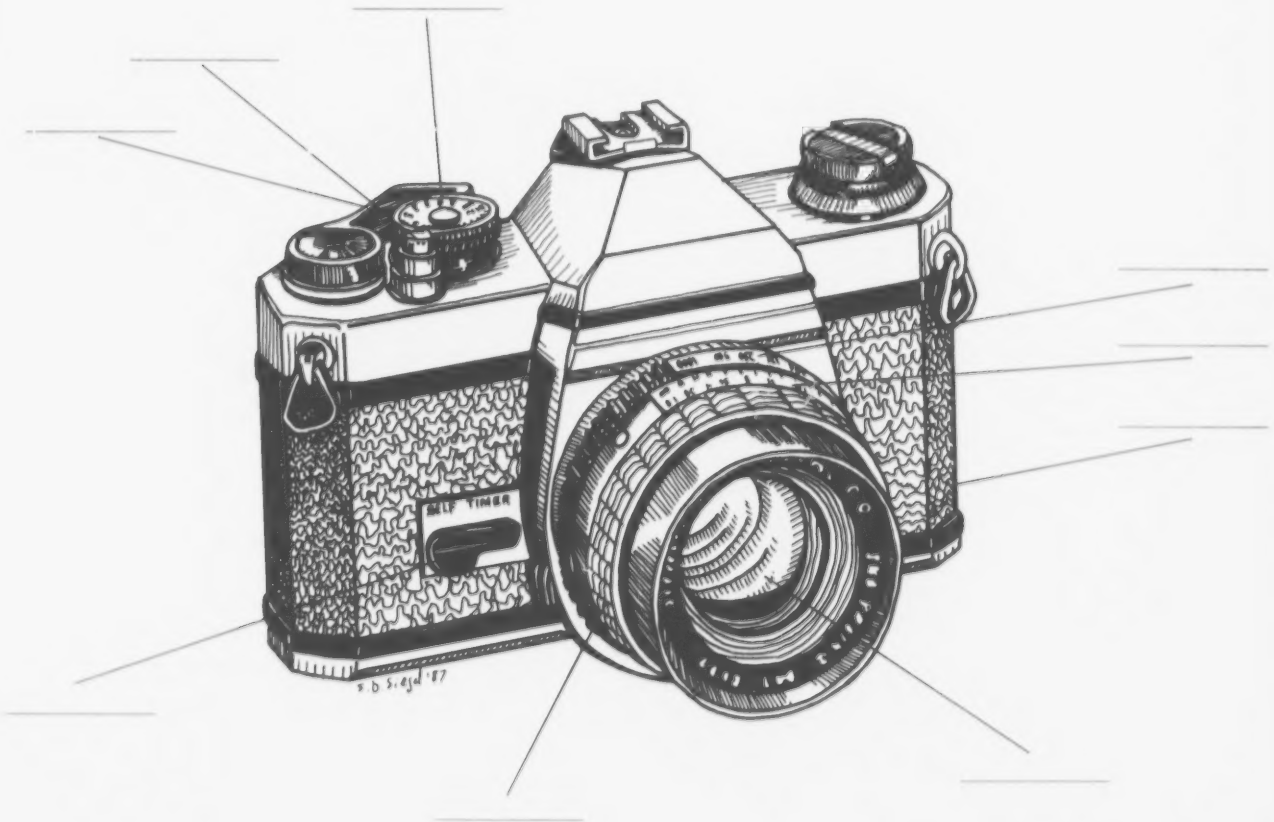
* shutter-speed indicator *

* light-meter needle *



Photography/Pre- and Post-Test *Part C*

Directions: Place the letter of each of the following camera parts on the line that extends to the part it names.



A. ASA control

B. Lens

C. Camera "frame/body"

D. Focus ring

E. Shutter release button

F. Automatic timer for shutter release

G. Film advance lever

H. Shutter speed ring/control

I. Aperture control ring/"f-stops"

Nonverbal Communication/Pre- and Post-Test

1. Do you know what mime is? Explain.

2. Can you name a famous mimist? A famous clown?

3. If you wanted to become a clown, what would you have to do?

4. List five ways to communicate anger nonverbally.
   1.
   2.
   3.
   4.
   5.

5. List five ways that people communicate.
   1.
   2.
   3.
   4.
   5.

Puppetry/Pre- and Post-Test

1. What is a puppet?

2. Could you make a puppet? How?

3. How can you use a puppet in a play?

4. How would you use a puppet in telling a story?

5. Can a puppet be used to help solve a problem? How?

6. How can a puppet be used to teach something?

Student Opinion Form

NAME_____
SCHOOL_____
TEACHER_____

Please circle the letter which tells how you feel.

1. I liked school during the (program/activity)
   a. more than I usually do.
   b. about the same.
   c. less than I usually do.
2. I thought the (program/activity) was
   a. very enjoyable.
   b. all right.
   c. not enjoyable.
3. Working with the artist was
   a. very enjoyable.
   b. all right.
   c. not enjoyable.
4. In the (program/activity), I learned
   a. a great deal.
   b. some new things.
   c. not very much.
5. Most of the activities in the (program/activity) were
   a. easy.
   b. fairly easy.
   c. not easy.
6. The (program/activity) was usually
   a. interesting.
   b. boring.
7. Please write what you liked most about the (program/activity).

Class Observation Checklist

School_____ Observation date_____

Class/Grade_____

Teacher_____ Name_____

Unit/Strategy_____

DESCRIPTION OF CLASS

_____

_____

_____

_____

_____

_____

TEACHER/ARTIST ACTIVITIES

	Excellent	Fair	Unsatisfactory
Comfortably structured			
Organized in a facilitating way			
Enough time for practice included			
Interaction with students			

Other Comments:

(Class Observation Checklist continued)

STUDENT ACTIVITIES

	Excellent	Fair	Unsatisfactory
Comfortably structured			
Enough time for practice included			
Interaction with teacher/artist			
Interaction with other students			
Student initiative and independent action			
Group working skills			

Other Comments:

CLASS ATMOSPHERE

	Excellent	Fair	Unsatisfactory
Student motivation (interest, attention, curiosity, self-concept, confidence, satisfaction)			
Teacher motivation (interest, motivation, excitement about class activities, feedback)			
Well organized, sequenced activities			
Flexibility in activities			
Pleasant learning, sharing atmosphere			
Motivation to learn more			
Positive interpersonal (student/student, student/teacher) interaction			

Other Comments:

GENERAL COMMENTS:

Teacher Survey Form

School_____ Date_____

Class/Grade_____ Name_____

1. What benefits do you identify in using the Communication Through the Arts approach?

2. What weaknesses or problems do you identify in using the Communication Through The ARTS approach?

3. How effectively and efficiently are you able to translate the curriculum plan into learning experiences?

4. What are some positive outcomes of the learning activities for the students? For yourself?

5. What are some negative outcomes of the learning activities for the students? For yourself?

6. What professional/personal benefits are you gaining from working in this program?

7. What are some advantages and disadvantages of working with the artists?

8. Do you have any other comments?

Principal Survey Form

School_____ Date_____

Name_____

1. What benefits did you identify in your school in using the Communication Through the Arts approach?
2. What weaknesses or problems did you identify in your school in using the Communication Through the Arts approach?
3. What kind of support did the teachers require from you during the program?

   -materials

   -space

   -equipment

   -advice

   -

   -
4. What kind of problems did you have to deal with because of the program?

   -parental complaints

   -teacher morale

   -substitute teachers

   -

   -
5. How do you rate the success of the program this year?

Artist's Evaluation Form

1. Please place an "x" in the space which is nearest to how the students generally seemed:

interested	⌊_____⌋	bored
unruly	⌊_____⌋	well behaved
motivated	⌊_____⌋	apathetic
persistent	⌊_____⌋	easily discouraged
uneasy	⌊_____⌋	relaxed
shy	⌊_____⌋	friendly
competitive	⌊_____⌋	cooperative
talkative	⌊_____⌋	quiet
responsive	⌊_____⌋	distant
ignored instructions	⌊_____⌋	followed instructions
calm	⌊_____⌋	restless

2. Please describe below any of the conditions you worked under which caused major problems.

__Time_____
__Physical Facilities_____
__Available Resources_____
__Salary_____
__Transportation_____
__Location_____
__Administration_____
__Faculty_____
__Students_____
__Paperwork, Recordkeeping_____
__Other Problems_____

3. Please indicate what you think most of the students gained from your course by checking the appropriate responses below.

__Knowledge of art form
__Coordination
__Respect for others
__Respect for self
__Self-confidence
__Ability to speak before an audience

__Nutritional knowledge
__Other (please specify)_____

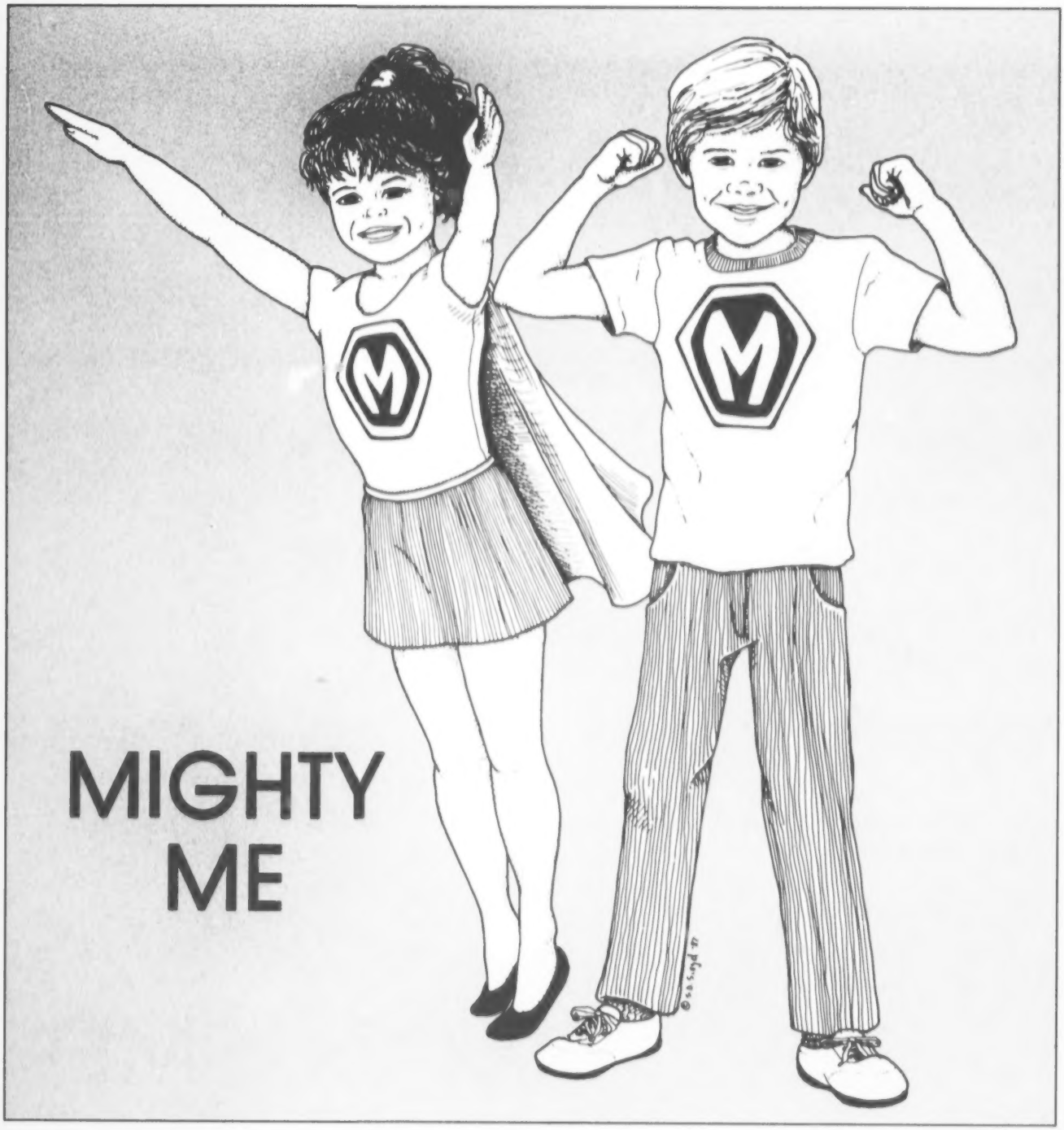
4. Do you feel that you benefited in any way from working with the children in _____?
(name of school)
If yes, please indicate in what ways you benefitted:
__Personal satisfaction
__Professional growth
__Public exposure
__Other (please specify)_____

5. Would you participate in this type of program again? Why or why not?

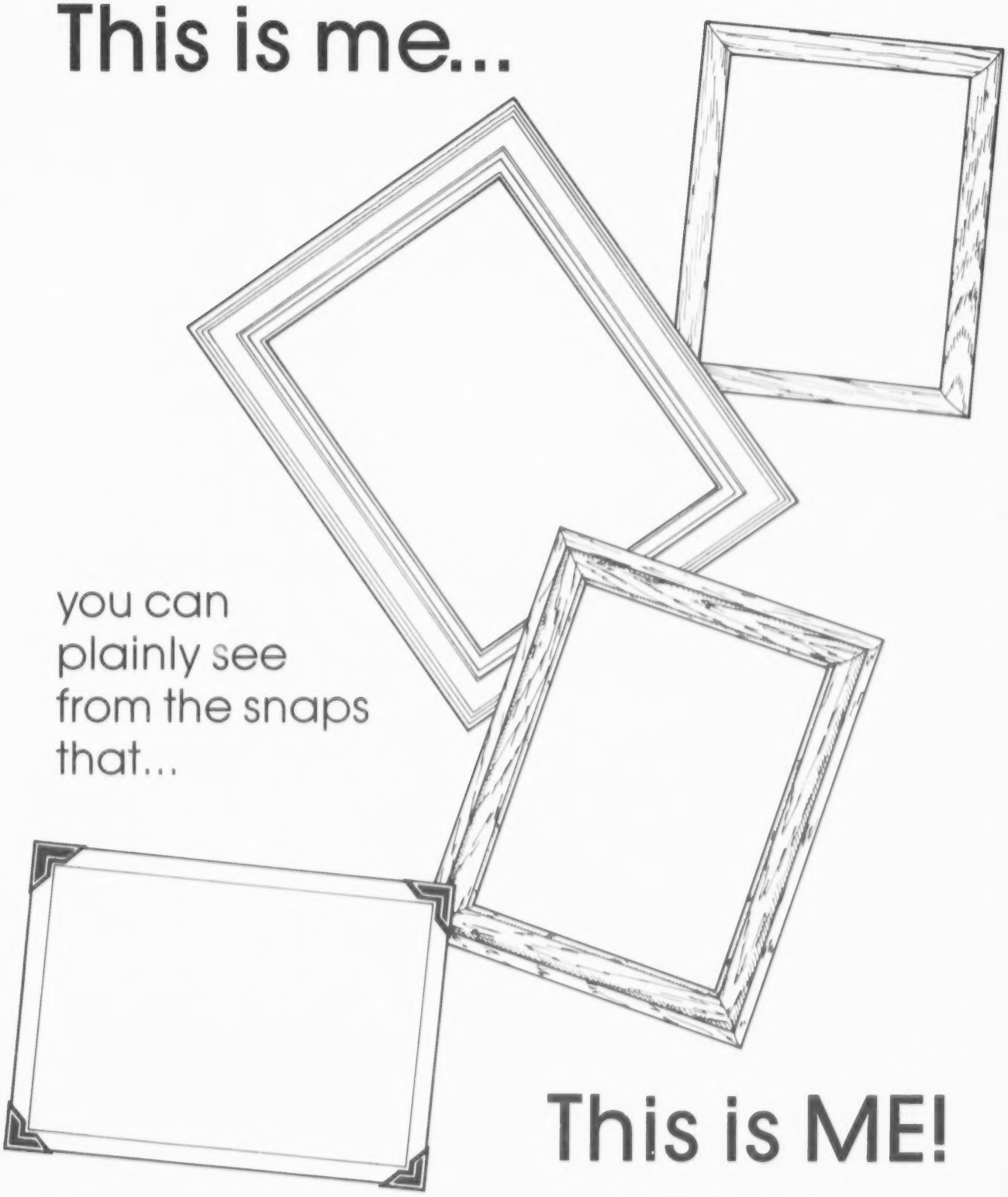
6. How do you feel about the role of the arts in this context?

Artist

APPENDIX II

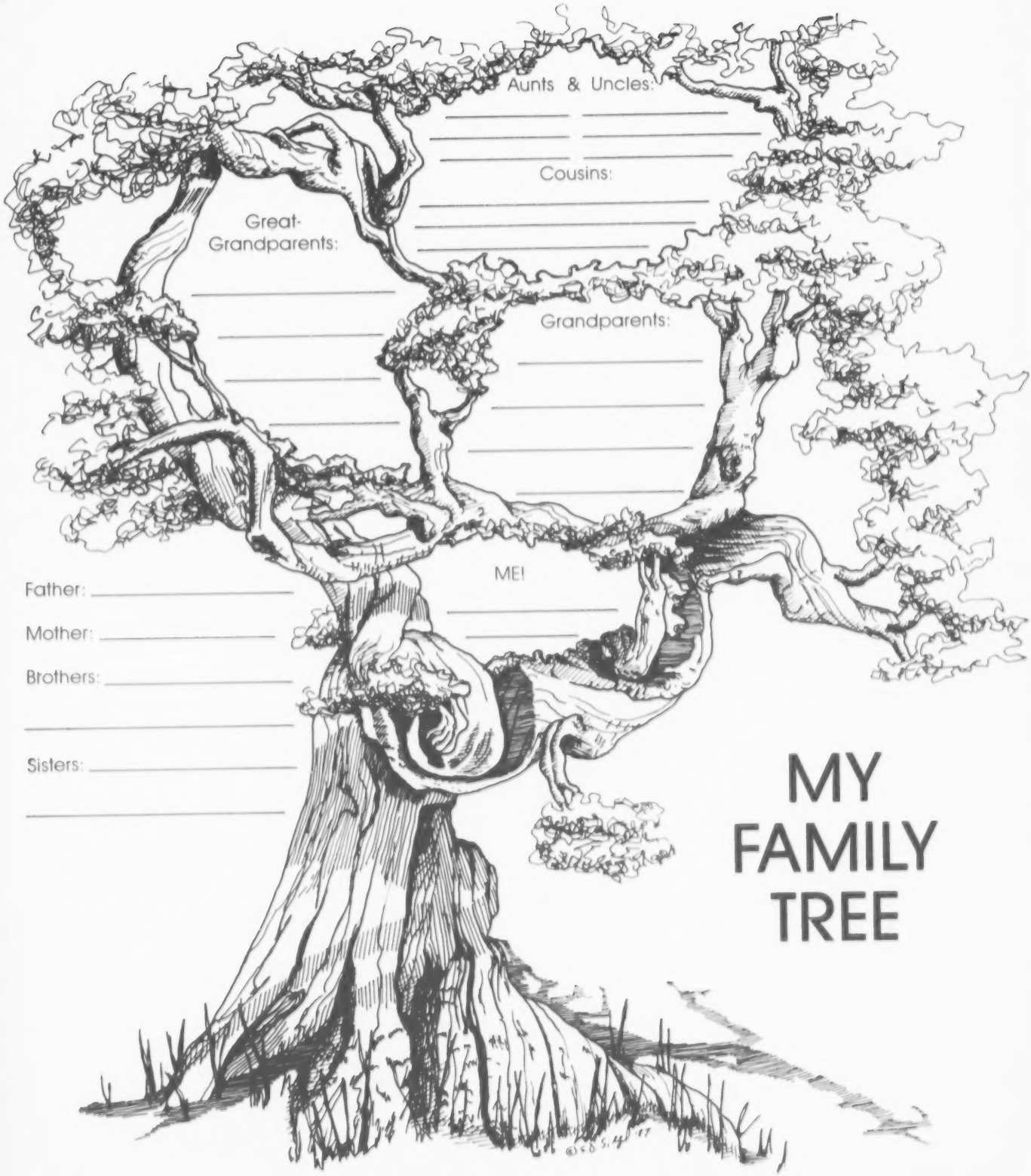


This is me...

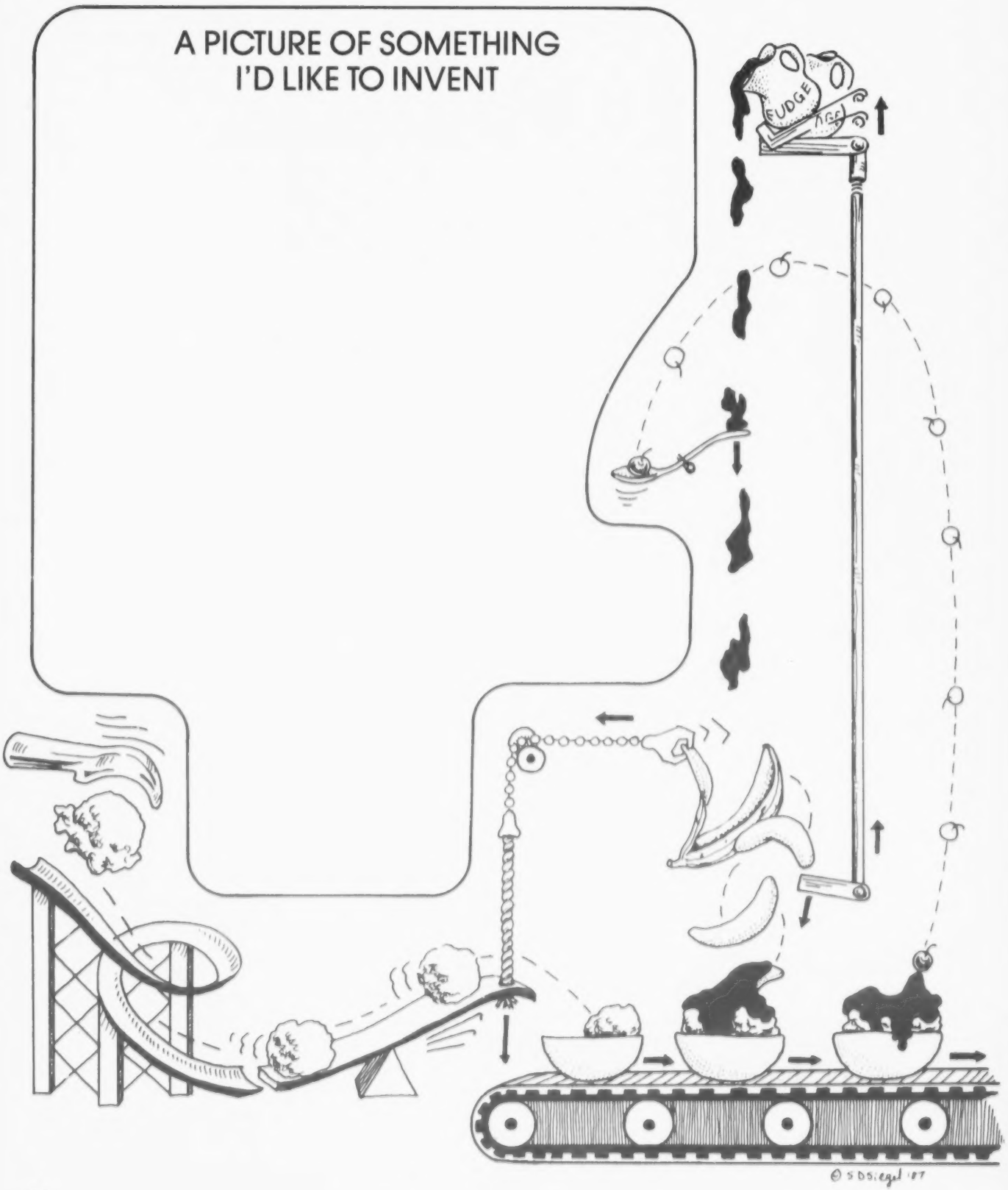


you can
plainly see
from the snaps
that...

This is ME!


Aunts & Uncles:
Cousins:
Great-
Grandparents:
Grandparents:
ME!
Father:
Mother:
Brothers:
Sisters:
MY
FAMILY
TREE

A PICTURE OF SOMETHING I'D LIKE TO INVENT

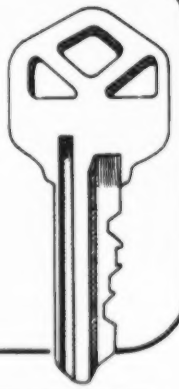


WHAT I WOULD RATHER BE AND WHY!

☐ wealthy
☐ good looking
☐ smart
because...

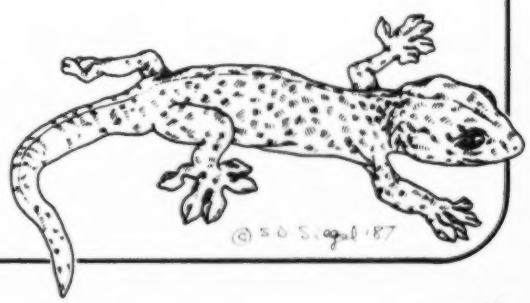
☐ an artist
☐ a musician
☐ a dancer
because...

☐ a door knob
☐ a key
☐ a window
because...

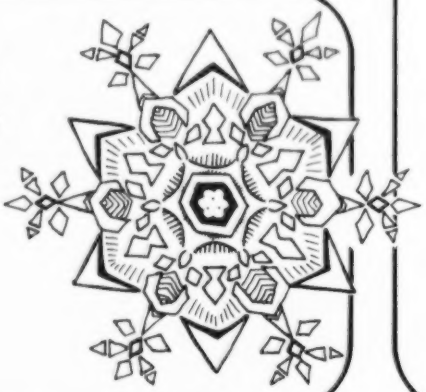


☐ a taxi
☐ an elevator
☐ a car wash
because...

☐ a snake
☐ a lizard
☐ a buzzard
because...



☐ a rainbow
☐ a snowflake
☐ a falling star
because...



IF I WERE...

an appliance,
I'd choose to be...

an animal,
I'd like me to be...

a building,
I'd want to be...

a book,
I wish
I were...

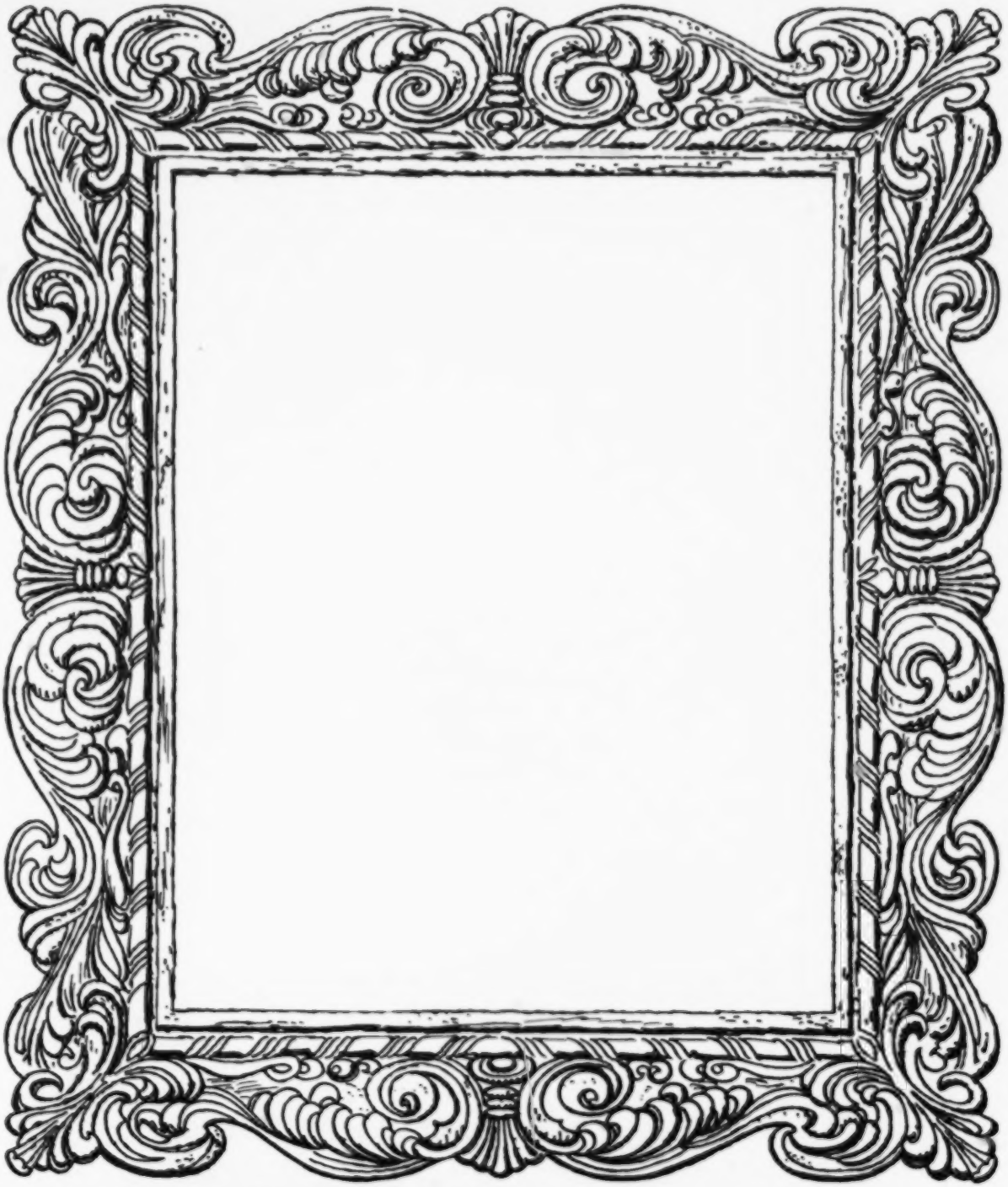
a TV character
it'd be fantastic
to be...

a flower,
maybe I'd be...

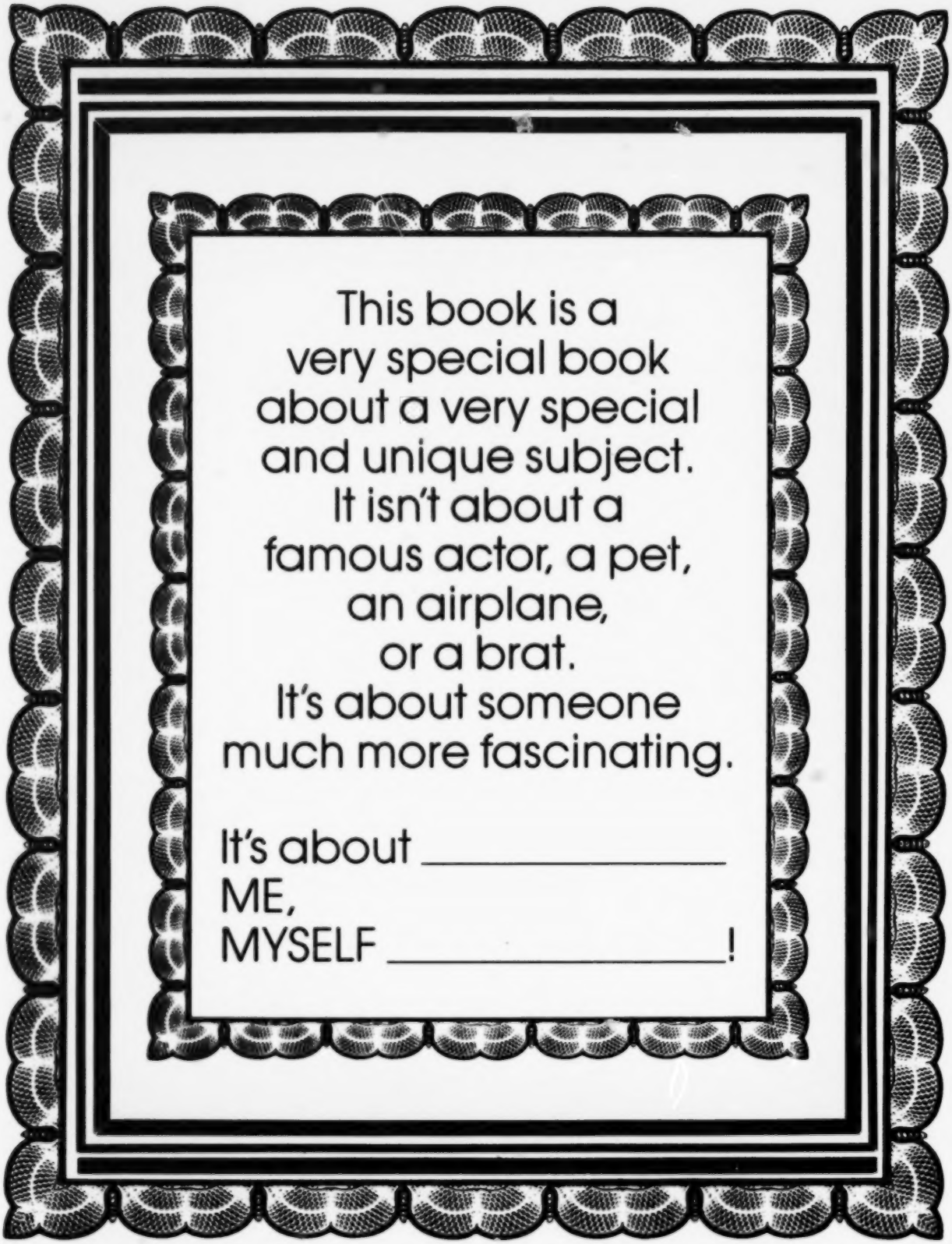
an athlete,
I'd love to be...

a car, I might
choose to be...

a piece of material,
it'd be great to be...



THIS IS ME AT 93!


This book is a
very special book
about a very special
and unique subject.
It isn't about a
famous actor, a pet,
an airplane,
or a brat.
It's about someone
much more fascinating.
It's about _____
ME,
MYSELF _____!

APPENDIX III

WORKING WITH ARTISTS

The following is an outline of suggestions to follow in establishing and maintaining an effective and positive relationship with the artist.

A. Locating the Artist: Some Possible Sources

1. Local arts councils, cultural resource councils
2. State councils on the arts
3. Crafts guilds, artists' unions
4. Area arts schools, institutions of higher education
5. Canvas of parents (many of them have hidden talents)

B. Selecting the Arts: A Few Suggestions

1. If possible, obtain recommendations from other groups with whom the artist has worked.
2. Determine whether the artist has had any prior experience in education, in working with students, or any education background.
3. The artist's experiences and talents should be relevant to the task at hand.
4. If possible, review the work of the artist. If this is not possible, talk to someone who has expertise in the artist's area and get an opinion.
5. The artist or artist group should be interested in arts for children and supportive of arts education programs in the schools.
6. As projects vary, selection criteria will vary, so criteria for artist selection should be established from the beginning of the project. Make sure that teacher expectations and artist expectations are the same.

C. After the Artist Has Been Selected: Some Issues to Discuss and Agree Upon

1. Financial Constraints
   a. Will the artist be hired full time, part time, or as a consultant? (The consultant status is usually preferred by school districts; it eliminates problems such as insurance benefits and sick leave for the artist.)
   b. If the artist is to be contracted for services, how much will the artist or group be paid? For what length of time and amount of services?
   c. Will the artist have an expense budget for materials? For transportation? For an assistant or teacher's aide?
   d. Can the artist call in sick and still be paid?
2. Resources and Facilities
   a. Where will the artist meet with the students? Is there a need to reserve an auditorium or a special classroom?
   b. Will the artist meet with the students on the school grounds? Or must the students be transported to a studio or museum?
   c. If the artist meets with the students off campus, is there some available means of transportation? Who will be the responsible adult(s) traveling with the students?
   d. If the artist is on campus, will there be adequate storage space? Will the students have adequate storage space? Must students complete work on a project within one session or can they continue their work?

e. From what sources will materials be ordered? What materials must the artist have (e.g., paper and paints for the painter, clay for the potter)?

f. Does the artist need any special equipment or facilities (e.g., kiln for the potter, a darkroom for the photographer)?

g. What insurance is necessary for the artist to work with children? Does the school have such insurance? What is the coverage? Does the coverage include all transportation needs? Does the coverage include experiences outside of the school grounds?

3. Time Constraints
   a. When should materials for the classes be ordered?
   b. How much time per week can the artist expect to spend with the students? Is it enough time to accomplish the artist's or school's objectives?
   c. Is the artist working with students at a time of day when they are likely to be unruly (e.g., just before lunch, at the end of the day)?
   d. What days of the week will the artist come? What if one of the sessions falls on a holiday? Does the artist come another day?
   e. If students must be transported, how much time will this take?

4. Responsibilities
   a. Will the artist be expected to help write the curriculum for the course?
   b. Will the artist be responsible for grading the students? For any other form of assessment?
   c. Is the artist expected to teach certain materials? Must the student know certain things in order to pass the course?
   d. What will the artist's workload be (in terms of hours, number of students)?

5. School Policy and Classroom Management
   a. Is there a set curriculum that the artist will be expected to teach?
   b. Can the artist discipline children? Expel them from the classroom?
   c. Are only select students allowed to participate in the arts classes? Can students choose to participate? Must all students participate?
   d. Is this course required as part of the curriculum?
   e. Are the criteria set for grading/assessment? Can the artist choose how to grade? Can the artist choose not to grade?
   f. If this is a special project, to what extent does it duplicate regular arts instruction?
   g. Are there safety requirements or restrictions that the artist should know about? Where are the fire exits? Can the artist use dangerous equipment, such as a kiln? Are there special guidelines for use of such equipment, such as the wearing of safety glasses?
   h. Are there any arts activities that would violate school policies or invite parental disapproval (e.g., nude paintings, "racy" play, existentialist or atheistic plays or literature)? Can these activities take place anyway?

6. Other Considerations
   a. Will goals and objectives be set by the artist? By a committee that includes the artist? Will they be set before the artist arrives?
   b. To whom does the artist answer? What authority does the artist have?
   c. Will the artist be given some idea of the students' entering level of knowledge by some means such as a pretest?
   d. Should artists be told about particular students whose behavior may cause problems in class?
   e. Will the artist be assessed? What are the criteria?

APPENDIX IV

MATERIALS USED WITH THE GUIDE

MOSTLY ME: TEACHER'S GUIDE AND DUPLICATING MASTERS by Gary Grimm and Don Mitchell, illustrated by Lori Soderstrom. Carthage, Illinois: Good Apple, Inc., 1977.

Address: Good Apple, Inc.
Box 299
Carthage, Illinois 62321

THE OTHER SIDE OF THE REPORT CARD: A HOW-TO-DO-IT PROGRAM FOR AFFECTIVE EDUCATION by Larry Chase. Pacific Palisades, California: Goodyear Publishing Company, Inc., 1975.

Address: Goodyear Publishing Company, Inc.
Pacific Palisades, California 90272

CAMERA MATERIAL: KODAK – ADVERTISING DISTRIBUTION DEPARTMENT

Address: Eastman Kodak Company
Rochester, New York 14650